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PUBLISHED EVERY WEEK

VOL. XIX, No. 1

SAN FRANCISCO, SATURDAY, OCTOBER 1, 1910

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THE MUSICAL REVIEW'S TENTH BIRTHDAY.



WITH this issue the Pacific Coast Musical Review celebrates its tenth birthday. During the nine years of successful publication, the paper has tried to be a loyal champion of the musicians and music lovers on the Pacific Coast and has endeavored to the best of its ability to stand for the highest principles in the profession and the art. When the editor took possession of the editorial chair of this paper in March, 1903, after the paper was in existence but a year and a half, his friends predicted that within a period of six months he would abandon the paper and again take up the profession of daily journalism. Nearly eight years have passed since that time and now the Pacific Coast Musical Review is regarded as a permanent institution and one of the four leading musical journals in the United States. The other three weekly musical newspapers in America that enjoy international reputation are: The Musical Courier of New York, Musical America of New York and The Musical Leader and Concert Goer of Chicago. This paper is not envious of its contemporaries. On the contrary it is proud to be in such good company. There is another matter which we would like to call to the attention of our readers at this time without considering such statement as being presumptuous, namely, that we have never permitted our success to go to our head and try to make capital of the same by imposing unfair taxes upon our advertisers and our subscribers. We have always charged a reasonable rate of subscription and a reasonable rate of advertising. We furthermore have never ignored or condemned an artist because he or she did not think it advisable to advertise in these columns, nor have we indorsed anyone as an efficient artist unless we actually believed in his or her ability. Business patronage has never influenced our opinion.

For these reasons we have a right to assume that we have gradually conquered for ourselves the confidence of our readers and since this very conquest was one of our dearest ambitions we are glad to say that these eight years of our difficult labor have not been in vain. Our readers will long ago have observed that in the conduct of this paper the mere commercial aspect of

the venture was never our only thought. We had set ourselves higher ideals and consequently regarded the financial success of the venture only as a necessary problem in the eventual attainment of our higher aims. For this reason it took us longer to put this paper upon a paying basis than it would have done had we adopted the commercial principle of other musical publications. Since we have been successful without adopting unworthy policies so far, we shall continue on this road until we have proved to the musical world at large that it is possible to establish a musical journal upon the principles of fairness and justice and straightforwardness without fear or favor and without having the commercial aspect in mind as the only ideal to emulate. We furthermore shall never introduce in our discussion any harsh criticisms of any contemporary except in so far as it is necessary to defend ourselves against attacks not of our making. But our main aim in the gradual increase of influence and power on the part of this paper is to centralize and organize the musical forces of the Pacific Coast and give to them a medium upon which they may depend and which they may be sure is at all times willing to represent their interests in an impartial and just manner. With this idea in mind we began to criticize the California Music Teachers Association a year or two ago when it was conducted upon unworthy and undignified principles and when it tottered along without a definite purpose in view. Today, however, this association has no better friend than this paper.

When Lloyd Gilpin the energetic and able secretary of the California Music Teachers' Association, came to us about a year ago and asked us the reasons for our stand against the then Teachers Association we explained to him that we did not consider this organization as representative because the larger part of our best professional element was missing from its midst and that it required a better representation before we were willing to endorse it. Instead of feeling hurt and insulted, as many another teacher with less common sense would have done, Mr. Gilpin acted upon our suggestion and began to interest the very best element among our teachers in this organization. Mr. Gilpin's efforts were so successful that today we are glad to recognize the California Music Teachers' Association as a representative body and do not need to feel ashamed to mention its proceedings. Up to the time when Mr. Gilpin sought our advice we were going to personally organize a representative Music Teachers' Association, but as soon as Mr. Gilpin expressed his desire to take the trouble off our hands, we were only too pleased to be relieved of such a difficult task and were immediately willing to give Mr. Gilpin an opportunity to either succeed or fail. Mr. Gilpin succeeded beyond all our expectations and we do not hesitate to give him that credit which all efforts of such an unselfish nature deserved. Many teachers approached by Mr. Gilpin came to us and asked our opinion regarding the nature of this, what they considered a new, organization and we unhesitatingly assured them that they could make no mistake to become members. We want to re-iterate our advice now and tell every teacher that he or she can not do anything better for the welfare of the profession than by becoming a member of this organization which is destined to wield a tremendous influence in the progress of musical culture on the Pacific Coast. It is now inevitable that this organization will affiliate with other bodies in this State.

In this manner we are happy to see one of our pet policies realized, namely, the establishment of a representative Music Teachers' Association in California which will have its annual conventions and which will be able to regulate professional matters in an intelligent and fair manner. Gradually this California Music Teachers' Association will be able to affiliate with similar organizations in Oregon and Washington and our second ideal namely, that of a representative Pacific Coast Music Teachers' Association will have been realized. When the California Music Teachers' Association has become affiliated with other teachers organizations in California in both the Northern and Southern part we shall be glad to suggest certain movements which are necessary to put the musical conditions of the far West in a more prominent and solid basis. There still remain several problems unsolved which this paper is endeavoring to force to a successful issue. We are now trying to find someone willing to build a concert hall and found a permanent symphony orchestra. We will continue our own efforts just so long until someone appears who can convince us that he is capable of bringing about the desired results in the same manner as Lloyd Gilpin has done with the Music Teachers' Association and as soon as such a champion makes his appearance we shall cheerfully withdraw from the field and give him all the honors. We have no ambition other than make a success of a representative musical journal on this Coast and as long as we suggest ideas and plans and find someone to execute them we are satisfied and believe to have accomplished our duty. But we do not consider musical journalism worthy of anyone's support until it has accomplished something definite in the progress of musical culture in the territory where it is published. Acts are the things that count with us and conversational powers alone have no charm for us.

Another problem which this paper claims to have solved is to bring the musicians of Southern California and those of Northern California into closer relationship with one another. There exists entirely a better feeling between the North and South now than was the case before this paper opened an office in Los Angeles. We desire at this time to especially express our gratitude to the musicians of Los Angeles, to the critics on the daily papers and particularly to L. E. Behymer all of whom have made it possible for us to be understood in the metropolis of the South and to gain a support without which it would have been impossible to change this paper from a monthly publication to a weekly journal. We desire to state emphatically at this time that without the assistance of the Los Angeles musicians we could not have made this paper a weekly journal. And so if the musicians and music lovers of this territory desire to show their appreciation of the good work this paper has done in their behalf they can not please us better than use their influence with various musical organizations to give the Los Angeles artists an opportunity to be heard in San Francisco and the former will in turn reciprocate in like manner. The next big proposition this paper is endeavoring to solve is to give the Los Angeles artists an opportunity to be heard in San Francisco and vice versa. Finally comes our biggest problem, namely, to give the Pacific Coast as big and newsy and instructive a musical journal as is published in New York. We shall make the first steps toward this end on January first when the size of the pages in the Pacific Coast Musical Review will be enlarged to that of the New York musical journals. It then remains only to add pages until their numbers

equal that of the biggest papers. It has taken us ten years to make a weekly musical journal pay in California. It will only require two years more to publish a musical paper as big as any in the country.

To achieve this ambitious aim we need the cordial support of everyone interested in music on this Coast. While this paper has already a large subscription list that has grown remarkably during the last year, we still must urge our friends not to cease their efforts and continue to work in our behalf. We want to double our present subscription list during the next year. We want every teacher to mail us programs of his or her pupils recitals and we shall be glad to publish them. We also want these teachers to send us with each program the address of every pupil who appears on the same. Beginning with this issue we shall inform everyone whose name is mentioned in its columns of such fact by postal card and we want every one who is pleased with our encouragement to subscribe for the paper and induce others to do likewise. We shall devote more attention to Los Angeles during the coming year and in return we would like our Los Angeles friends to help us to get the paper more thoroughly circulated in the Southern part of the State. We have laid our plans in such a manner that the editor is able to go to Portland and Seattle next May and establish branch offices, meet the musicians and convince them that co-operation among the musicians and music lovers of the Pacific Coast in supporting a big musical journal will result in a great many musical advantages of which no one dreams at present. From all of this you will see that our ambition runs high, but just as certainly as our perseverance and tenacity has resulted in a nine years' successful struggle for the permanent establishment of an influential weekly musical journal on the Pacific Coast, just as surely will we be able to continue our fight for the establishment of as big and influential a musical paper as is published anywhere and what is more it is our ambition to demonstrate that this may be accomplished in a legitimate and honest manner.

THE STRAUSS-KELLY CONCERTS.

One of the finest programs of music ever offered in this city is that arranged by Lawrence Strauss the accomplished tenor and Miss Edith Gere Kelley the young pianiste who has recently returned from several years study abroad under Harold Bauer and Josef Lhevinne. The concert will be given Sunday afternoon, October 9th at Kohler and Chase Hall and tickets may be secured at Sherman Clay & Co.'s, Benj. Curtaz & Son, and Kohler & Chase's. Price \$1.00. Mr. Strauss' numbers will be as follows:

French Songs:

- | | |
|-------------------------------|----------------------|
| (a) Offrande | Hahn |
| (b) Chanson Arabe | Godard |
| (c) Air from "Fortunio" | Messager |
| Nanette } | 18th Century Chanson |
| Rosette } | |

German Songs:

- | | |
|---|--------|
| (a) An Ein Veilchen | Brahms |
| (b) Sandmännchen | Brahms |
| (c) Die Farben Helgolands | Franz |
| (d) Mädchen Mit dem Rothen Mundchen | Franz |

English Songs:

- | | |
|---|----------|
| (a) From the Land of the Sky-blue Water | Cadman |
| (b) The White Dawn is Stealing | Cadman |
| (c) I Know of Two Bright Eyes | Clutsam |
| (d) The Nightingale Has a Lyre of Gold | Whelpley |

Miss Kelley will play the Beethoven Sonata Op. 31 No. 3 in E flat, Brahms' "Rhapsody" Op. 79 in G minor, three of Schumann's "Fantasiestücke" and a Chopin group consisting of two Etudes and the C sharp minor Scherzo. Both of the young artists are San Franciscans and both have had the advantage of many years of study with the best masters here and abroad and a most pleasurable and profitable afternoon is vouchsafed all who hear this admirable collection of works. Miss Therese Ehrmann will be the accompanist for Mr. Strauss.

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The Pacific Coast Musical Review is in receipt of a Mass composed in honor of St. Anthony of Padua for mixed voices with organ accompaniment by H. J. Stewart and published by F. Fischer & Bro. of New York. This Mass consists of a Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus dei. While it is rather difficult to secure a definite idea of the magnitude of the work by a mere reading on the piano we found especially two important features. One of these is an opportunity for soloists to display the beauty of their voices as well as their intelligence in adequate interpretation. And secondly, the mass seems to be composed with an idea to make it as easy as possible for choirs which are not very fond of too difficult works. Dr. Stewart's latest work, without being commonplace, is easily accessible to anyone fairly competent and any choir able to sing the usual church music. In spite of its simplicity it is imposing and possesses the effect of being complicated, although it is rather simple. The reason why Dr. Stewart avoided the usual florid style of Mass composition which flourished during the time of Mozart and Haydn and has since been imitated more or less by every composer of Masses, may be sought in the fact that the Pope has issued an edict against this florid style and in favor of what is known as the Gregorian school of sacred composition. Consequently there has arisen a general demand for short and simple works of this class and to meet this situation Dr. Stewart has written this his latest work. It is particularly ingenious inasmuch as it meets the desires of the Pope and nevertheless possesses a certain grandeur that seems to be enhanced by the simplicity of its construction and Dr. Stewart is surely entitled to congratulations for his undisputed success in this direction.

Mr. and Mrs. Dreyfus of Los Angeles were in San Francisco last week on their return trip from Honolulu where Mrs. Dreyfus scored a brilliant success in a very successful concert. We shall print one of the criticisms which appeared in a leading Honolulu paper in the next issue. Mrs. Dreyfus, who is one of the best liked singers of Southern California is looking forward to a very busy season. While in this city Mrs. Dreyfus met several prominent musical people and sang for some of them. This may result in Mrs. Dreyfus' public appearance in San Francisco some time during this season.

Cantor E. J. Stark and the Choir of Temple Emanu El have rehearsed steadily for some time in order to be letter perfect for the elaborate musical services which will be rendered during the holidays which begin on Monday evening. Mr. Stark's own musical services will be given and Mrs. Lawrence Rath, formerly Louise de Salle Johnston of New York, has been engaged as the permanent soprano soloist of the choir. Mrs. Rath is also soprano soloist of the First Presbyterian Church.

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REGINA VICARINO—A GENUINE MUSICAL DISCOVERY

BY ALFRED METZGER



AN Francisco seems to be the luckiest city in this country. Hardly have the echoes of the Tetrizzini triumph ceased to reverberate when there comes another artist of tremendous force that conquers the hearts of our music lovers and soars sky-high into fame. Ever since the memorable days at the old Tivoli Opera House there have not been witnessed such scenes of enthusiastic frenzy as took place at the Garrick Theatre on Monday and Saturday evenings of last week when Vicarino finished her wonderful performance of the mad scene in Lucia. Immediately the name of Tetrizzini leaped to everyone's lips and much as we deplore the necessity of comparison we are compelled to add our word to the general consensus of opinion. We admit that the temptation is too strong for us to withstand and we give in to our human weakness of taking advantage of an opportunity to resurrect old contentions. Of course every fanatic in the cause of Tetrizzini will ridicule any idea at comparison. And we will admit that as far as quality of voice is concerned there is no comparison. Tetrizzini having a mellow, flexible and pliant soprano voice of a weak character, while Vicarino reveals the strength and power of youth with a bell-like penetration that thrills you to your very marrow. We also admit that there is no comparison between the two singers as far as artistic execution is concerned, because Tetrizzini is so far below Vicarino in the scale of artistic execution that comparison becomes absolutely ridiculous in this respect. Let there be no mistake as to our position. We consider Regina Vicarino a far greater artist than Tetrizzini and we want you to remember this when you read the reviews of responsible critics in other parts of the world. But there are many more points in favor of Vicarino.

There are perhaps very few of our readers who realize the fact that when Vicarino came to Idora Park she was a novice in her profession. On Wednesday of last week she celebrated her twenty-fourth birthday. Up to Monday of last week she had never sung Lucia and studied her role with a diligence of a frightened pupil. Have you ever heard of an artist making such a brilliant success after being but a little more than a year removed from her studies? And do you realize the possibilities of such an artist after a year or two more of experience? This is real genius and whoever does not recognize it is indeed to be pitied. You will recollect that Tetrizzini was twenty years before the public before she scored her San Francisco triumph which landed her upon the throne of fame. She was then almost forty years of age. And here comes a young girl of but twenty-four years of age and lifts our audiences from their seats cheering her in exactly the same fashion that lifted Tetrizzini into international recognition. It will be remembered that we never became enthusiastic about Tetrizzini as an artist and today as then we deny that she is in the same class with Patti, Sembrich, Melba and others. She will be forgotten when those artists are venerated by the people. But in Vicarino we have the genuine artist. She has as yet not the experience of a Patti or a Sembrich, but she possesses the artistic intelligence and the ambition to study which has made these Divas famous.

Her high notes are delightfully clear and ringing. Her middle register and her lower notes are sonorous and far more resonant than is usual in colorature sopranos. In addition to this Vicarino possesses a distinctly dramatic character in her voice that enables her to sing Marguerite with consummate art. You remember the failure Tetrizzini scored as Marguerite? Well, we sincerely hope that the management of the Bevani Opera Company will give Vicarino another chance to sing Marguerite to show the people the vast difference between Tetrizzini and Vicarino in artistic accomplishment. It is a Marguerite worth going miles to hear. And do you know that Vicarino sang Aida at Idora Park? Have you heard of a colorature soprano singing Aida? I am sure some of my staid readers will smile at my enthusiasm when I say that Vicarino sang a delightful Aida, but hearing is believing and I do not blame anyone for doubting my word as to Vicarino's ability to sing Aida; but she did it brilliantly just the same. Then there are little delicate trills and runs and staccato passages and other little details in technical vocal execution which Tetrizzini never did. Aside

from her staccato singing she had nothing truly great to recommend her except the voice with which she was born. But Vicarino in addition to her brilliant staccato work possesses a remarkable intellectual grasp of legato singing—the most difficult phase of vocal art—and her colorature endurance is simply marvelous. She possesses a trill that is simply electrifying and her high notes, as high and above E beyond high C, are clear and pleasing. She certainly is a rare discovery and the intellectual school of Patti and Sembrich is not disappearing as long as a Vicarino can be discovered.

But there is one important factor that pleases the writer more than anything else. Vicarino is a genuine AMERICAN artist. Don't you ever forget that. Her mother was of French and her father of Swiss extraction, but she herself was born and raised in America. She believes in opera in English. At least this is what she told me during one of our many delightful little chats. There has never been an artist that had such remarkable opportunities as Vicarino. A truly great artist of American birth and principally of American training and education a believer in the English language and in a position to make singing in English more popular than it has ever been before and possibly the founder of opera in English. Can you imagine anyone having a more brilliant opportunity? Will Vicarino be sufficiently strong to grasp her wonderful opportunity? We have sufficient confidence in her patriotism and ambition to say yes. She will be one of the most powerful champions of the English language in opera and if Italian is sung in America in English within the next few years, we are willing to wager something handsome that Vicarino will have had a lot to do with it. Surely, I repeat, San Francisco is very lucky. It has discovered the greatest colorature soprano of the near future and an American at that.

In conclusion we desire to remind Vicarino that she owes a great deal to Messrs. Miller and Bevani. She might possibly have sung secondary roles at leading opera houses for years to come. She might have been picked up by traveling Italian opera companies of the Lambardi order and like Tetrizzini she might have sung for twenty years in unimportant musical centers. However, thanks to Messrs. Miller and Bevani she has escaped the various intricate intrigues of the great theatres and has also escaped the disagreeable barnstorming experiences. Surely she will realize what has been done for her and no matter how many propositions may now be made to her by commercial managers after her distinct triumph in this city we trust that she will possess sufficient artistic temperament to first pay her debt of gratitude to Messrs. Miller and Bevani before she permits anyone to lure her into the grasping atmosphere of managerial egotism. On the other hand we trust that Messrs. Miller and Bevani will now readily recognize Vicarino's triumph as the latest colorature soprano of the present time and will give her every opportunity to delight our public in those operas in which she has shown her greatest genius. We sincerely hope that she will not again be thrown away in such works as the Love Tales of Hoffman but that she will be permitted to appear in future in every performance of the Italian school of colorature singing and we even should like to hear her as Mimi in La Boheme, and as Marguerite in "Faust."

The Mozart festival in Salzburg gave the public the opportunity of hearing artists of the very highest rank—Lehmann, Gadske, Marteen, and others, for very low prices, but that was a festival purely for music-lovers, not for money-slingers. However, the great orchestra concerts of the Beethoven-Brahms-Bruckner Cycle are within everybody's reach, and the one that I was privileged to hear will always remain memorable. The program consisted of Beethoven's Second and Schumann's C major Symphonies, and the conductor, Ferdinand Lowe, of Vienna, did wonders. The whole cycle is under his direction and the programs will not only include the symphonies of Beethoven and Brahms in the chronological order, but also several of Bruckner's works, and symphonies from Schumann, Mendelssohn and Liszt. The final program will consist of the first performance of Mahler's gigantic Eighth Symphony, in which one thousand participants will take part.

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night (2 keys) 50
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Summer is here (2 keys) 50
I arise from dreams of
thee (2 keys) 50
An Autumn Lullaby (2
keys) 50
Chadwick, G. W.
When stars are in the
quiet skies (2 keys) 60
When I am dead (2 keys) 50
Larry O'Toole 50
Huhn, Bruno
How many thousand
years ago? (2 keys) 50
Neidlinger, W. H.
The Gardener—Waltz
Song (2 keys) 75
When the daylight goes
(2 keys) 50

Foote, Arthur

Requiem
I'm wearin' awa'
There sits a bird on every tree
The nightingale has a lyre of gold

Lang, Margaret Ruthven

Irish Love Song
Day is gone

MacDowell, E. A.

Thy beaming eyes
The Swan bent low to the Lily
Long ago, sweetheart
Merry Maiden Spring

Good-bye Summer

Words by
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Oakland, September 26th.

With commendatory words from the great Sevcik, from Suchy (also of Sevcik's conservatory at Prague,) from William Eylau, the violin teacher of Vienna, from Wendell Heighton, manager of the Minneapolis Symphony Orchestra, and from the press, Miss Mabel Woodbury, violinist, comes to our neighborhood. All these authorities declare Miss Woodbury to be an artist of degree; and a program which I hold in my hand, and which represents a list of works that Miss Woodbury has set before several audiences, bears out the claims her instructors and the public have made for her. She makes a point of giving the works of Bohemian masters—Novacek, Sevcik, Ondricek and much of Dvorak. Miss Woodbury had charge of the violin department of Bethany College, Lindsborg, Kansas, last year, and the president of the college gives her high endorsement. She will probably essay a recital here and intends to teach a profession which she had in view from the beginning of her study.

Miss Edna Fischer, a young singer with a beautiful contralto voice, will give a recital at Adelphian Hall, in Alameda, on Tuesday evening, the fourth of October. Miss Fischer has prepared a list of fine songs and will be assisted on her program by Miss Glenna McCracken, pianist, and Miss Martha Vaughan, accompanist. The affair is interesting people quite generally, on this side.

Alexander Stewart announces that the first concert of this season of the Stewart Orchestral Society will occur late in October at the MacDonough Theatre. Maple Hall has proved inadequate for the large attendance of associate members. At the concert just announced, Mrs. Oscar Mansfeldt will play piano, (one of the concerted works of Mendelssohn for piano and orchestra, probably) and Miss Helen Sutphen, violinist lately returned from New York will be heard.

Arthur Foote has sent me, (in reply to my request for it) the list of subjects for his lectures to be given at the Summer School in Berkeley next year. Mr. Foote assures me he has taken great pleasure in the preparation of the lectures, which will be partly historical and partly biographical and throughout a care for the general development of the science of music. Mr. Foote will play a great deal—illustrative bits and frequently whole compositions, of course. A singer will probably be engaged for many of the illustrations, likely Miss Anna Miller Wood, should she be in California at the time. Now, here is the wonderfully exhaustive list of subjects: 1—Semi-civilized music; 2—Medieval; 3—XVI Century; 4—Technical Explanations; 5—Handel and Bach; 6—Bach; 7—Suite form; 8—Haydn; 9—Mozart; 10—Gluck—dramatic music; 11—Beethoven; 12—Schubert and German song; 13—Mendelssohn; 14—Schumann; 15—Liszt and Berlioz; 16—Chopin; 17—Brahms; 18—Wagner; 19—Nationalistic Music; 20—Strauss; 21—Franck and Debussy; 22—American Musical History. There will be other subjects, and the list may possibly be considerably extended. There will also be five hours a week in harmony and composition, and several in analysis and if any teachers in this neighborhood can afford to spend their summer vacation in the mountains instead of at the Berkeley Summer School, I can only wonder who such may be. I do not know one, I am certain of that.

Uda Waldrop is spending two weeks in San Francisco and vicinity, visiting friends. He will soon start on his two-years' tour as accompanist for Reinhold von Warlich the young Lieder singer. Mr. Waldrop anticipates this tour with great pleasure, and his friends are very glad of his opportunity. His two years abroad have been busy ones.

Miss Georgie Cope presented "The Pagoda of Flowers" in Santa Cruz a fortnight ago and it repeated the success achieved by the Oakland presentation. Miss Cope has returned to Oakland and has entered upon her professional work with her usual zeal.

Howard E. Pratt, tenor soloist of the Oakland First Congregational Church, has decided to relinquish business pursuits and give his time entirely to music. He has all things in his favor, should he wish a wide career in the art.

Mr. and Mrs. Putnam Griswold will soon leave Berlin for New York—indeed they may already have left. They recently announced the engagement of their daughter Evelyn to Samuel Powers of Decatur, Ill.

Three songs by John W. Metcalf of Oakland have just been published by Arthur P. Schmidt. They are called "When Love is New," "Hark as the Twilight Pale" and "Little House O'Dreams." Mr. Metcalf's success as composer is surely great, and becoming greater year by year.

ELIZABETH WESTGATE.

"THE MELTING POT" AT THE SAVOY.

America as the crucible in which the immigrants from Europe are being melted and fused together and from which process the true American will eventually come is the big theme which Israel Zangwill attempts to set forth in his play, "The Melting Pot," which has had such a successful run in the East and which is being played at the Savoy this week.

Nearly all of the New York critics were unfavorable to the play; off-setting them, however, was the opinion of a certain ex-President who has a habit of expressing himself quite forcibly on many subjects, and the New York managers, being good business men have made much of T. R.'s opinion.

The play was published about a year ago and after reading it, the critics seemed to me to know just a little more about good drama than did the great Lion Hunter. Zangwill is so full of his subject that he becomes tiresome; a well-made play marches forward without unnecessary delays and it should deal with but one main subject. This play involves the love story of the Russian Jew, David Quixano, and the daughter of a Russian baron; then it also has the crucible idea which is involved in the love story but the two ideas are too heavy for this one play and the times the action is halted to let David declaim about this wonderful America are altogether too numerous. While it is tiresome, still, in these muck-raking days there is something refreshing in listening to the unbounded optimism of the play.

After seeing Walker Whiteside play the part of David Quixano, the young Jewish musician, with his soul on fire with enthusiasm for the wonderful land of freedom I realized that Roosevelt and the critics were equally right—they were judging the play and he was judging the effect. But this effect must have been produced, not by the play but by the superb acting of Walker Whiteside.

His acting of the young Jewish musician is something that will live in the memory of those who see it—in reading the play David's rhapsodies about this wonderful America come very near to clatrap but Walker Whiteside presents this young dreamer, this poet of the violin so that his optimism, his enthusiasm and his gentleness seem wonderfully real. He has a rich, melodious voice and the clearest of diction—I believe he has played Shakespeare, let us hope he will play it again. I think he would make a fine Hamlet.

In the play, David's symphony has been played and one of the four critics pronounces it a great work greatly performed, another says it is a poor work poorly performed, a third says a great work poorly performed. The fourth's opinion of the symphony is my opinion of this week's show at the Savoy—its a poor work greatly performed.

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MUSIC TEACHERS' ASSOCIATION OPENS ITS SEASON.

One of the most important events that have taken place in San Francisco is the initial concert of the Music Teachers' Association of California which took place at Century Club Hall on Wednesday evening, September 21st. This is really the first time that a representative Music Teachers' Association can before the public in a manner that may well be representative of the best element in the profession. As we have already set forth at length in our editorial department Lloyd Gilpin, the secretary of the "new-old" organization, is responsible for this happy state of affairs and we sincerely hope that he will continue in the same manner as he has begun for men of his energy and ambition are altogether too rare to be permitted to go idle. Ten pupils were presented on this occasion by teachers of established reputation whose names are already very familiar to our readers. These teachers were: Roscoe Warren Lucy, Dr. J. Fred. Wolle, Georg Kruger, E. S. Bonelli, Mrs. Isabelle Marks, Miss Delia E. Griswold, W. Batchelder, Mrs. A. F. Bridge, R. Laraja and Dr. Arthur Weiss. The pupils presented by these teachers were: Miss Aileen Murphy, Mrs. Mabel Ordway Brookover, Miss May Fitzgerald, Miss Maude Lang, Miss Fitzgibbon, Miss Atha Gutman, Charles Lloyd, Miss Helen Hall, J. Wrba and Miss Maude Goodwin. The program was concluded with an overture by the Graeber Mandolin Club of which Chas. F. Graeber is the efficient director.

It has always been against our policy to publish a critical review of a pupils' recital. There are so many things that may interfere with a proper estimation of a pupils' public efforts that it is often unjust to both the teacher and pupil to regard such a performance in too critical a manner. I was only able to stay until the close of the first part of the program, but those pupils whom I did hear gave thorough evidence of the fact that they had been correctly instructed and that they had been selected with care and discrimination. Every one of them was competent to appear before an exacting audience. The students I heard were Miss Aileen Murphy, piano pupil of Roscoe Warren Lucy, who exhibited an unusual facility in technical execution and who, although but twelve years of age, revealed a remarkable memory and a singular adaptability. Then there was Mrs. Mabel Ordway Brookover, a vocal pupil of Mrs. Isabelle Marks, who possesses a very charming soprano voice which she uses very skillfully. Miss May Fitzgerald, a piano pupil of Dr. J. Fred. Wolle, gave evidence of remarkable musical skill and particularly of a technical equipment of which she has every reason to feel proud. She played Beethoven's Sonata op. 57 most creditably. Miss Maude Lang, a violin pupil of R. Laraja, surprised her audience with a singularly beautiful tone and an easy technic truly remarkable in one so young in years. Mr. Laraja has every reason to expect a great deal of Miss Lang in the future. She is likely to make a brilliant career. Miss Fitzgibbon, a vocal pupil of Miss Griswold's, gave evidence that she has benefited by competent instruction and pleased her audience very much with her pretty songs. Miss Atha Gutman's playing on the piano has been reviewed before in these columns when she appeared in one of E. S. Bonelli's recitals with brilliant success. It is but natural to add that she has improved since the last time I heard her and that she continues to encourage her teacher and friends in the belief that she will achieve many honors in the field of musical endeavor.

Unfortunately I was unable to stay until the close of the program. However, Chas. Lloyd, a pupil of W. J. Batchelder's is so well known for his excellent voice as a basso soloist that it hardly needs my testimony at this time to further elaborate upon his artistic reputation. He is conceded to be one of our very best vocalists thanks to Mr. Batchelder's excellent training. Miss Helen Hall, a piano pupil of Georg Kruger, J. Wrba, a cello pupil of Arthur Weiss', and Miss Maude Goodwin a vocal pupil of Mrs. A. F. Bridge, one of our most efficient vocal instructors, added lustre to this excellent program and have every reason to feel gratified with their success and the splendid education they have received from their teachers. The entire program was as follows: (a) Raff—La Fileuse, (b) Chopin-Liszt—The Maiden's Wish, Miss Aileen Murphy; Schumann—Du bist wie eine Blume, Mrs. Mabel Ordway Brookover; Beethoven—Sonata, op. 57, Miss May Fitzgerald; Lavill—Le Souvenir de Paris, Miss Maude Lang; (a) Rossini—Deh calme o ciel (Othello), (b) Thomas—Je suis Titania (Mignon), Miss Fitzgibbon; Beethoven—Op. 27, Miss Atha Gutman; (a) Lehmann—My Love When Young, (b) Chadwick—Bedouin Love Song, Mr. Chas. Lloyd; Schubert—Impromptu A flat major, Miss Helen Hall; Popper—Polonaise de Concert, Mr. J. Wrba; (a) Puccini—Vissi d'Arte, Vissi d'Amore, (Tosca), (b) Massenet—Dost Thou Know? (c) Lacombe—Aubade Printaniere, Miss Maude Goodwin; Keler-Bela—Overture, Lustpiel, Graeber Mandolin Club.

In conclusion I desire to add that there was a very large and appreciative audience in attendance and that no doubt the future events of the Music Teachers' Association of California will be awaited with much pleasure.

ALFRED METZGER.

The Pacific Coast Musical Review desires to acknowledge the receipt of the September number of the Notre Dame Quarterly of San Jose. This number concludes the second volume of this splendid publication and the editors who have struggled through the first two years of the experimental stage of the publication are now in a better position to investigate the various causes which can benefit by the support of this excellent paper. Those who have read the paper during the last two years received with a great deal of pleasure this latest issue and read with a great deal of interest the editorial articles as well as the various contributions by talented correspondents. Especially important is the article devoted to a review of the fifty-ninth commencement exercises and the attention bestowed upon this important event may be realized from the fact that not less than twelve pages of exceedingly gratifying comments from individuals as well as newspapers form a part of the September number of the Notre Dame Quarterly. The publication is very handsomely and tastefully illustrated and one of the prettiest pictures in the book contains the portraits of the graduates of class '10 of the Notre Dame Conservatory of Music.

The Mansfeldt Club, an organization comprised of the most advanced piano pupils of Hugo Mansfeldt, held its annual meeting at the home of the Misses St. John recently. The following officers were elected on this occasion: President, Frances Buckland; Vice President, Frances Wilson; Secretary, Edna Willcox and Treasurer, Grace St. John. The Club decided to hold bi-monthly meetings and resume the study of ensemble music and the works of composers from the sixteenth century to the present time.

The first concert of that sterling artist Mme. Johanna Gadski will be given at the New Columbia on Sunday afternoon November 6th.

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VON WARLICH AND THE ART OF THE SONG-CYCLE.

By J. A. FULLER MAITLAND.

(Reprinted by permission from "The Windsor Magazine").

The two parts of this bulky title are associated, not because there is in anyone's mind an idea that the distinguished singer either invented the form of the song-cycle, or has created any permanent work of art in that form, but because he has identified himself as an interpreter so closely with the art of singing songs intended to form a series, that henceforward a good many people will inevitably think of some song-cycle when they hear the name of von Warlich, and of von Warlich whenever the words "Song-cycle," "Liederkreis," "Lieder-cyclus," or the like are uttered.

To be an ideal interpreter of any form of music, it is almost self-evident that one must give up the attempt to excel in a good many of the other forms. Success of the decisive kind that has fallen to the share of this young man is now-a-days only to be obtained by the utmost concentration of effort on one chosen branch of art. For the more deeply music is studied, the more numerous do its ramifications tend to become, and the more necessary is it to choose which department shall be the artist's life-work. Herr von Warlich is not by any means without experience in the other branches of music. The son of the German director of the private orchestra of the Tsar of Russia, he began to study music at a very early age, and made such progress both with violin and piano playing that he left his native city of St. Petersburg for Germany, where, at various musical centers, he studied these forms of interpretative art, taking up, in addition to them, singing and composition. When only seventeen years of age he went to America as a professional singer, but wisely returned to Europe after a short time, to finish his vocal studies in Italy. There he sang in oratorios and concerts. After a second visit to America he appeared on some occasions on the operatic stage in Germany.

The timbre of the voice, a true basso cantante, is as remarkable as its volume, but both quality and quantity are forgotten at the moment of his singing, so infinitely greater is the impression produced by the musicianship that is revealed in every note and every phrase. It might almost have been guessed that here was one who had studied much besides the mere vocal art, in the course of his short life. That there is a world of natural, normal, artistic development behind every song von Warlich sings, is patent to everyone who listens to him with understanding. As his musical training must have dealt with much besides vocal method, so his general studies must have embraced a good deal more than the smattering of musical literature that, with a good many musicians, forms the bulk of their serious reading. Complete grasp, not merely of all that the words mean, but of all that they imply, a temperament to which philosophy is a congenial subject, an inborn sense of the beauty of high poetry, these are among the qualities possessed by this fortunate artist.

Good fortune is his, too, in other ways, for he stands, as far as England is concerned, in the enviable position of not having been compelled to fight his way upwards in order to get a hearing, to sing music that did not suit him in order to please his patrons, or to resort to any of the means by which most public performers try to get notoriety. Even apart from the pushing methods of the present day, thoughtful people know well how serious is the common error made by young musicians and their friends of courting publicity before artistic maturity has been reached. As a matter of fact the average English performer never tries to gain experience in

some unimportant center of musical activity, but thinks he must make some kind of a name in London, and therefore does most of his practising in London concert-rooms, letting his hearers into the secret of all his little failings. How far the policy of inviting public criticism of the efforts of young students—a policy pursued, alas! by various music-schools of London—is to blame for this, need not here be discussed; but von Warlich is an instance of the great advantage of waiting to appear in London until confidence and platform experience have been gained. He was an artist of settled aims and convictions, as well as a highly accomplished singer, before he ever opened his mouth in London. For a season or two he sang in private houses, but even there he sang nothing but what was of the highest quality, and chose only such songs as suited him best. His success was established before he had a single notice in a London paper; and at a recital given in 1905, in the Broadwood Rooms, a comparatively small number of critics discerned that a true artist had arrived among us. It was not till December, 1906, that he clearly identified himself with the art of the song-cycle, by singing Schubert's "Winterreise" in such a manner as to arrest the attention of the general public, and in last June his performance of Schumann's "Dichterliebe" made an impression that will not soon be forgotten.

ORPHEUM.

The Orpheum bill for next week is sure to be a delight to its patrons for it is remarkable for its excellence, variety and novelty. William Rock and Maude Fulton, considered by Eastern critics to be the best and most inventive dancers on the American stage, will appear in their original dance creations. For over two years they have been one of the chief theatrical hits of the New York and prior to that they were features of Lew Field's "The Orchid." Their performance is a terpsichorean revelation and much enjoyment will be derived from it. Maurice Freeman, supported by Nadine Winston and a clever little company will present John B. Hymer's one-act play "Tony and the Stork." Mr. Freeman impersonates an Italian who journeys to New York to see his wife whom he has sent to a sanatorium. He visits her on the glorious Fourth, when everything is noise and racket and is informed by an attendant that she and her newly-born child are dead. His Italian nature swings him into the depth of woe and but for the nurse he would have strangled the superintendent. The scene that follows is pathetic in the extreme. In his desolation he wheels the little baby carriage to the corridor, when it is discovered that it is another woman of the same name that is dead and that his wife is almost convalescent. Back swings the pendulum of the Southern temperament and the big Italian is all joy and happiness as his wife and two hearty boys are brought to him. The sketch is one of the most original in vaudeville and gives Mr. Freeman a wide scope to display his splendid art. Work and Ower, Europe's foremost eccentric gymnasts who proved such a popular feature of the Orpheum Road Show three years ago, have been brought to America again by Martin Beck and will be included in next week's programme. Their offering is most unique and original and the comedy in it is evolved through the peculiar routine of their extraordinary twists and falls. Attired in eccentric evening dress they pirouette, somersault and tumble with remarkable agility and speed, presenting an act that is novel in acrobatics. The Neapolitans, a trio of Grand Opera soloists consisting of Estelle Ward, Marion Littlefield and Signor Francesco Manetta, will be heard in popular classics and a potpourri of Neapolitan folk songs.

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IN HONOR OF MACDOWELL.

The town of Peterboro' in New Hampshire honored its own history and the memory of its greatest citizen recently in a beautiful pageant given on the MacDowell grounds, three times during the week. It was a festive week for the whole town. More than fifteen hundred people stepped off the trains in one day at the little station, and the hospitality of the inns, taverns, and townfolk was taxed to the utmost. When one took one's seat on the grand-stand, overlooking the stage, one saw crowds of most various folk. All sorts and conditions of men were drawn together for this out-of-door drama, from our greatest connoisseur, to the little old farmer's wife from the neighboring village who could hardly sit still for impatience and kept exclaiming: "I wish it would begin. I do admire to hear music."

Stage and grand-stand were practically a slice taken out of a thickly wooded hill. The stage was large and well rolled; its borders were made by four lines of small fir-trees about two feet high. Beyond these a firm wall of splendid pines framed the setting, and just at the center of the background a view had been cut through, giving upon the symmetrical blue point of Monadnock. The green of the pine trees waved against the purplish blue of distant hills. The heavy sweetness of the sun-baked pine needles filled the air with fragrance. To the left of the stage, whence the actors came, was the familiar log cabin where MacDowell composed most of the music to be performed; the cabin which he described in one of his poems as:

"A house of dreams untold,
It looks out over the whispering tree-tops
And faces the setting sun."

If the great man in whose memory all this was done could have been there, he would have known that his dreams in the log cabin were being slowly realized, because he dreamed them, and he could not but have rejoiced to see the hundreds who were learning, as he had once learned, that

"Nothing satisfies the soul
But opportunity for nobler work
And glimpses of illimitable fields."

Louise Collier Willcox, in "Harper's Weekly."



LAWRENCE STRAUSS

Tenor Soloist Who Will Appear in a Recital at Kohler and Chase Hall, Sunday Afternoon, October 9th.

MADAME DE PASQUALI TRIUMPHS IN "PAOLETTA."

[From the Cincinnati Tribune.]

The second performance of "Paoletta" at Music hall last night found an audience similar in both numbers and enthusiasm to that of Monday evening. The cast, with one exception, was the same as that which made the first performance a notably excellent one namely, in the character of Gomarez, the Moor, which was assumed by Carl Gantvoort, in place of David Bispham. The fact that Mr. Gantvoort is a Cincinnati man was responsible to some degree for the royal welcome he received, but his cordial reception cannot be attributed altogether to the score of old acquaintance. Mr. Gantvoort's fine baritone, coupled with a natural dramatic ability, which during several years past has found abundant opportunity of development in several of the most conspicuous opera companies in the country, compel a recognition quite disassociated from any sentimental cause.

In the second act in which both vocally and dramatically the character finds its best opportunity, Mr. Gantvoort's reception took on something of the character of an ovation. Mme. Pasquali repeated the fine impression which she made on the previous evening. The freshness and the purity of the young singer's voice, as well as her carefully studied and artistic impersonation of the role of Paoletta, confirmed the success of her first appearance and established her still more securely in the public esteem. Another member of the cast whose performance on Monday evening immediately commended itself to the audience and which was equally well received last night was Miss Cecilia Hoffmann. Combined with a soprano of most attractive quality this young singer possesses a dramatic talent which augurs well for a successful future. The remaining members of the cast, Mr. Schenke, Mr. Daniel, Mr. Harrod, Mr. Broadbank and Mr. Duffy, ably sustained their share in a well-balanced and artistic performance.

The magnificence of the pageantry again brought out a veritable demonstration and astonished and delighted the audience by its artistic beauty as well as by its rich and elaborate character. The composer, Mr. Florida and Mr. Jones, the author of the book and designer of the stage pictures, who had tasted the sweets of popular applause so abundantly Monday evening, received a similar ovation last night. A second

hearing of the opera confirms and deepens the impression of exceptional musical importance and merit made upon the first occasion. Tonight Miss Showalter will assume the role of Paoletta, Miss Mary Conrey that of Jacinta and Hougard Nielsen that of Don Pedro.

"HARPER'S MAGAZINE" FOR OCTOBER.

The October "Harper's" presents a variety of interesting articles along with eight short stories by notable writers. "Dear Annie," a delightful two-part story by Mary E. Wilkins-Freeman, begins in this issue, accompanied by illustrations in full color by Howard E. Smith. "Keeping up with Lizzie," by Irving Bacheller, will be found an amusing satire on some present-day methods of living and the high cost thereof. Arthur Sherburne Hardy contributes another of his charming "Diane" stories. W. D. Howells, Norman Duncan, Brander Matthews, and Clare Benedict, are among the other story-writers represented. Among the articles, "The Making of a Great Telescope," by Professor G. W. Ritchey of the Mount Wilson Observatory, describes one of the newest and largest telescopes in the world. "The Soil as a Battle-ground," by A. D. Hall, F. R. S., presents the very latest discoveries in the great agricultural problem of making the earth more fruitful. A quaint bit of out-of-the-way Scotland is described in "A Royal Scottish Burgh," by E. Charlton Fortune, with drawings by the author. Louise Closser Hale in "We Take the Cure" has some amusing experiences to recount while doing the French watering-places by motor-car, with sketches by Walter Hale. "Some Difficulties in Bible Translation," by Professor A. F. Chamberlain of Clark University, discloses many curious problems and interesting facts that are continually confronting the translator in turning the Bible into the speech of primitive peoples. Ford Madox Hueffer contributes a further account of his experiences as a boy among the Pre-Raphaelite poets and painters of the past generation. William Gilmore Beymer, in "Timothy Webster, Spy," recounts the astonishing career of one of the foremost spies of the Civil War.



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SCOTTI AND DE PASQUALI OPEN GREENBAUM SEASON.

Manager Will L. Greenbaum announces the formal opening of his big season for Sunday afternoon, October 16th at the Columbia Theatre when he will present Signor Antonio Scotti the leading baritone of the Metropolitan Opera House in conjunction with Mme. Bernice de Pasquali the young soprano who has succeeded to the roles formerly sung by Mme. Sembrich. Scotti has just returned from Salzburg where he assisted in the great Mozart Festival in conjunction with our favorite Gadski and Frau Lili Lehmann. The work of this artist is well known to our music lovers. In roles such as "Don Giovanni," Scarpia in "La Tosca," Tonio in "I Pagliacci," "Rigoletto" and in fact in all roles where dramatic intelligence and "finesse" of acting are as important as beautiful singing Scotti stands without a peer. This will be the artist's first appearance in this city in concert work although in the East he has often appeared both as a recitalist and as soloist with the Boston Symphony, New York Philharmonic, and other of the famous orchestras. Scotti is a model for style and finish that all singers can study with both pleasure and profit. Mme. Bernice de Pasquali is a high lyric soprano. She is an American girl and an exhibition of what pluck and talent together can accomplish. Commencing on the vaudeville stage, the beauty of her voice and her style of singing immediately attracted attention and many who heard this young woman in the old days before the fire at the Orpheum predicted a brilliant future for her. Well it has come true. When Mme. Sembrich retired from the operatic stage to devote her entire time to concert work De Pasquali was engaged in her place and has shared honors at the Metropolitan with Caruso, Scotti, Amato, Bonci and the other great stars. When the great star cast of "Marriage of Figaro" made such a sensational success here during the Grau season the principal singers were Emma Eames, Fritz Scheff, Scotti and Sembrich as "Susanna." At the all star performances given last season under Gatti-Cazzaza the cast included Mme. Gadski, Geraldine Farrar, Scotti, Bonci and Bernice de Pasquali as "Susanna" so one can see that this artist is not one of the "also theres" but an active member of the star casts.

The accompanist will be our own Fred. Maurer. When Scotti planned this tour it was understood that but few concerts could be given as both of the artists must be back in New York November 15th for the opera season and so Manager Greenbaum simply arranged for concerts on the Coast in conjunction with Steers and Coman and L. E. Behymer and promised Scotti that he would provide a first class accompanist—as good as any he could bring from New York. The programs will consist of operatic arias and "lieder" and in addition there will be duets by the two stars from such standard works as "Don Giovanni," "Don Pasquale," "Marriage of Figaro," etc. Two Sunday afternoon concerts will be given at the Columbia Theatre October 16th and 23d and one mid-week evening concert Thursday October 20th at the Novelty Theatre. Prices will be \$2.00, \$1.50 and \$1.00 and mail orders may now be sent to Mr. Greenbaum care of Sherman Clay & Co. In Oakland Scotti and Pasquali will appear at Ye Liberty Playhouse on Friday afternoon October 21st at 3:30.

BEVANI COMPANY A BRILLIANT TRIUMPH AT GARRICK

Music loving San Francisco is flocking to the Garrick to hear the Bevani Grand Opera Company which is undoubtedly the best grand operatic organization that has appeared here since the Conried New York Metropolitan Opera House Company visited us. At to-day's (Saturday) matinee "La Boheme" which scored such a tremendous success on Thursday night will be given with the same cast. To-night "Martha" will be sung for the last time. On this occasion Vicarino will appear as Lady Harriet and a feature of her performance will be her singing of "The Last Rose of Summer" in English. The others in the cast will be De Dreux, Sacchetti, Alberti and Florian. To-morrow (Sunday) matinee Trovatore will be presented with Frery, Jarman, Giuliani, Campana, Secci Corsi and Florian. To-morrow (Sunday) night "Lucia" will be the performance with Vicarino in the title role. Associated with her in the cast will be Sacchetti, Alberti, Bevani, Giuliani and Newcombe.

The repertoire for next week will be as follows: Monday and Friday nights "La Boheme" with Francini, Newcombe, Battain, Secci Corsi and Bevani. Tuesday night and Saturday matinee "Lucia" with Vicarino, Sacchetti, Alberti and Bevani. Wednesday night last time of Cavalleria Rusticana with Frery, Giuliani and Secci Corsi and "I Pagliacci" with Francini, Battain and Campana. Thursday night in response to a numerously expressed wish "La Traviata" will be sung

with Vicarino as Violetta in which she created as great a furor as in Lucia. Sacchetti and Alberti will have the other important characters in this opera. Seats for all performances are on sale at Sherman, Clay & Co.'s Music Store.

ELLERY BAND CONQUERS AT IDORA.

But two more weeks remain before Idora Park, the pretty pleasure resort in Oakland closes its gates for the winter season. The patrons of the "park beautiful," and they are legion, are attending the band concerts in bigger numbers than ever, for after the next two weeks the music lover will find it hard to satisfy his appetite for high-class music at ten cents a concert. Idora for the past two seasons, has filled a long felt want in supplying to the people meritorious music at a price within the reach of all.

In the Ellery Band, which has been holding forth at Idora for the past five weeks, and which will remain until the close of the season, the music loving public have an organization of indisputable merit. For tonal beauty, finish of execution and masterly interpretation, the Ellery Band and its director Di Girolamo have never been approached on the Pacific Coast and to hear this great band once is to conceive an uncontrollable desire to listen again and again to its matchless performances. Equally good are its interpretations of grand opera, symphony and popular trifle; it makes the complex simple and turns the "popular" into a classic by the sympathy of its reading.

During the coming week the band will give six evening concerts in the theatre and two matinees, the other afternoon performances being held in the open air. From Monday until Saturday, a "special" program will be presented each evening and on Tuesday and Thursday afternoons. To attend them will be to acquire a liberal education in music and to be enhanced at the same time with a revelation of perfect art.

PROGRAM OF INSPIRATIONAL DANCES.

An event of unusual interest promises to be the program of inspirational dances which will be given at the Columbia Theatre on Sunday afternoon, October 9th, by Violet Romer, daughter of Ada Romer-Shawhan, under the auspices of the Papyrus Club. Miss Romer will be assisted by a symphony orchestra of sixty musicians under the direction of Bernat Jaulus. Giulio Minetti, will be the concert master and Luis Pamies will be the piano soloist. Violet Romer is pronounced an exceptionally beautiful girl and her series of classical dances promise to be of more than ordinary interest. Bernat Jaulus is so well and favorably known as a musician of the highest rank that his name alone should draw many music lovers. More particulars of the event will appear in the next issue of this paper. The program will be as follows: Overture "Jubel" (Weber), Orchestra; (a) Sarabande (Bohm), (b) Valse, F minor (L'Adieu) (Chopin), (c) Andante Cantabile (Tschaiowsky), (d) Dance of the Young Hamadryads (McCoy), by permission of the Bohemian Club and the composer Mr. Wm. J. McCoy; (e) Spring Song (By Request) (Mendelssohn), Violet Romer and Orchestra; Grand Fantasia "Die Walkure" (Wagner), Orchestra; "The Psyche Myth", (a) Dreams "Tristan and Isolde" (The Awakening) (Wagner), (b) Slavonic Cradle Song (Wanderings) (Neruda), (c) The Butterfly (Cupid Disguised) (Grieg); Piano Solo, Mr. Luis Pamies; (d) Valse des Fleus (Nutcracker Suite), Love Triumphant (Tschaiowsky), Violet Romer and Orchestra; L'Arlesienne Suite (No. 1) (Bizet), Orchestra; Hungarian Rhapsody (No. 2) (Liszt), Violet Romer and Orchestra.

Lina Christine Whipple, assisted by Miss Phyllida Ashley, gave a song recital at the home studio of Mrs. Blanche Ashley in Oakland on Thursday evening, September 22d. E. M. Payson of Berkeley gave a short talk on "The Scale" and Mrs. Ashley was the accompanist. The program was as follows: Franz—Dedication, Godard—Florian's Song, Fisher—Under the Rose, Miss Whipple; Bach—Italian Concerto, Miss Ashley; Rubinstein—Du bist wie eine Blume, Salter—Come to the Garden, Love, Giordani—Caro mio ben, Miss Whipple; Schumann—Etudes Symphoniques, Miss Ashley; Lassen—The Nest, Neidlinger—Sweet Miss Mary, Whelpley—The Nightingale Has a Lyre of Gold, Miss Whipple.

Herbert Wilke, at one time the highest priced baritone upon the comic opera stage, is a member of the "Melting Pot" Company which is filling an exceptionally successful engagement at the Savoy Theatre this week. In the role of Herr Pappelmeister Mr. Wilke is demonstrating superior histrionic talent and his character delineation is one of the most delightful efforts of the play.

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At the weekly Player Recital at Sherman, Clay & Co. Recital Hall on September 24, 1910, Miss R. Maude Wolfe, Contralto and Herbert von Meyerlnck, Bartone were the soloists and Frank L. Grannis at the Player Piano. The program was as follows: Fifth Nocturne (Leybach), Estey Pipe Organ; (a) But the Lord is Mindful of His Own (Mendelssohn), (b) Allah (Chadwick), Miss Wolfe, with Cecilian Player Piano accompaniment; A few minutes with the Victrola; (a) A Red, Red Rose (Frank S. Hastings), (b) COO (P. A. Rubens), (c) A Bowl of Roses (R. C. Clarke), Mr. von Meyerlnck, with Cecilian Player Piano accompaniment; (a) Valse Stryenne, op. 27, No. 2 (Wollenhaupt), (b) Hark, Hark, the Lark! (Schubert), Cecilian Player Piano; (a) I Hid My Love (D'Hardelot), (b) The Rosary (Nevin), Miss Wolfe, with Cecilian Player Piano accompaniment; (By Request) Rakoczy-Marsch (Liszt), as played by E. von Dohnanyi, reproduced by the Steinway-Welte.

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The dearth of musical events during the summer season in Berlin left scanty material for a letter for the Musical Review, so I have postponed writing, hoping that during my summer travels something of my experiences might be worth reporting. In Berlin, Hermann Gura has conducted the summer season of opera, and many good things have been heard. The opening performance starred Feinhals of Munich as Hans Sachs and Walter Miller as Ritter von Stolzing. Later I heard another very creditable performance of the same opera, with Knote of Munich as the star tenor. Frau Loeffler-Burkharte as Isolde and Van Rooy as Hans Sachs were among the other most distinguished visiting artists. The Bluthner Orchestra under Stransky gave fairly good support throughout. One of the biggest musical events of the Continental summer season was the big Tonkünstler Fest at Zurich, where the works of living composers were given a hearing before the foremost artists and critics of Europe. Max Reger, of course, was a star feature of the programs, and his Hundreth Psalm, for chorus and orchestra, called forth especially favorable notice. Hans Huber, the Swiss composer, was represented with his Piano Concerto, and Loeffler's Pagan Poem, for piano and orchestra, the only American composition heard at the Fest, and decidedly French in its style, had an enthusiastic hearing. Both compositions were wisely entrusted to the care of Rudolph Ganz, who brought great credit to himself and the composer through his virile and always interesting playing. The virtuoso character of the Huber concerto gave Mr. Ganz the best of opportunities, and the ovation tendered composer and interpreter has been reported by papers all over Europe as being one of the most remarkably enthusiastic of the whole Fest.

Jolly, good-natured Munich, one of the greatest centers in Europe for summer tourist travel, art, and beer, loses nothing of its great activities during the months when other cities are content with band concerts and light opera. Like London, Munich seems, if anything, to have its greatest music during the summer months. The cycle of Wagner opera at the Prinz Regenten Theatre is attracting crowds of rich Americans, but as I am not of the latter, I contented myself with orchestra concerts. The prohibitive prices (twenty-two marks—\$5.50 for any seat in the house) was probably the cause of the failure of the Richard Strauss week in Munich. Why should we be asked to pay twenty-two marks to hear singers that I have heard in Berlin for three (75 cents)?

A popular orchestral concert which I heard by a local orchestra under Hofkapellmeister Prill was exceptionally good.

A word concerning the music of the Play would not be out of place here. The music used for the interludes, choruses, tableaux, etc., is that originally composed for the first Passion Play in 1654. The music was written as early as 1634 by Rochus Dedler, a native of the village, and a musical genius, considering the age and environment in which he lived. Many portions of the music remind one of Mozart and his style, and in dramatic moments rises always very appropriately to the demands of the text. The chorus and orchestra are made up of natives of the village, some of whom are very young, and on the day in question were under great disadvantages, owing to the inclement weather. The chorus had to stand often in the pouring rain, and in the scantily-protected orchestra, the dampness made great difficulties with the strings and reeds. But in spite of all hardships, the villagers showed good training, and there was nothing in their work that marred the beauty of the whole.

The great Passion Play at Oberammergau, which I was privileged to attend a week ago, is still fresh in my mind, and probably will be always. It is almost incredible that a few hundred villagers should be able to give a production demanding so much innate artistic ability combined with deep devotional feeling.

WARREN D. ALLEN.

REINHOLD VON WARLICH.

One of the most prominent New York critics proclaimed last season—on the occasion of Reinhold von Warlich's only public appearance—that this young Russian basso was the only singer on the concert stage whose work was in any way entitled to be compared with that of the great Dr. Wullner. Wullner's successes are now a matter of history, but his art will long remain a matter for deep discussion. Mr. von Warlich, however, possesses the further advantage of a young, fresh and beautiful voice. A voice capable of the deeper shadings of passion and sentiment, as well as of the lighter phases of poetry and song. While his art, in its larger aspects, is well worthy of comparison with the compelling art of Wullner, Mr. von Warlich is no mere imitator, no slavish follower of the tradition or of the innovation set by any other singer. A deep student of literature, having already achieved a successful career on the operatic stage (where his powers of character delineation received especial consideration), he brings to the concert stage an unusual equipment of voice, a rare fund of insight and perception, and powers of interpretation that reveal to his hearers the very heart of the poet and musician who combined to make the song. The young Russian brings to his work what one might term a cosmopolitan art and experience. Of Russian birth, educated in France, America, Germany and Italy, and in each of these countries living the life and speaking the language of the people, familiar with their modes of life and thought, intimately acquainted with their musical poetry, and literature, he is therefore competent to present the song treasures of these countries in an authoritative manner.

In Europe, in addition to his operatic work, Mr. von Warlich is recognized as a wonderful interpreter of the great Schubert and Schumann song cycles, and of the gems of German lieder. For America, however, in addition to these Mr. von Warlich has, in course of preparation a series of programs in English, in which the whole treasury of English song—and this is to include much of modern American music as well—is ransacked to find suitable numbers. All too frequently do we hear singers complain that while the music of modern song composers is worthy of close study, the words to which the music is allied are often puerile, sickly sentimental, and even silly to an extreme. Such as these find no place in Mr. von Warlich's scheme of program building. The poem and the music are to him one, each equally important; the music being the medium through which the message of the poem is delivered. These programmes are so full of beauty, so unique, so singularly impressive that they cannot fail to interest equally the professional musician and the amateur who desires to acquaint himself with the best that there is in the literature of song.

Dr. H. J. Stewart has received word by John Phillip Sousa that the latter has recently played a little Gavotte by Dr. Stewart entitled "Thespis" with much success at his Philadelphia concerts. This little composition was written for the Lyceum Theatre in London some years ago and is published with a dedication to Sir Henry Irving.

Theodore Steir an eminent Viennese-Russian musician who has been conducting classical works for the very early masters in London has been engaged to conduct the magnificent symphony orchestra from the Metropolitan Opera House which will accompany the Imperial Russian Ballet on its tour of this country. Mlle. Anna Pavlova and M. Michael Mordkin the two stars of the organizations personally requested this engagement as they consider Mr. Steir one of the finest directors they have ever appeared under.

Manager Will Greenbaum announces that any one desiring the programs for the coming season mailed to them can have that accommodation without any cost by dropping him a postal or letter with the address on. Those already on the list and accustomed to receiving these programs will be served as usual without further notice. If you want the programs of all the coming concerts just address Mr. Greenbaum at his office at 101 Post Street or care of Sherman Clay & Co.

Miss Edith Gere Kelley, pianist, who has recently returned from her studies in Berlin and Paris where she spent three years as a pupil of Lhevinne and Harold Bauer on the piano and of Edgar Stillman Kelley in theory and harmony, will give a joint recital with Lawrence Strauss, the well known and efficient tenor soloist, at Kohler & Chase Hall on Sunday afternoon October 9th. The complete program and further particulars regarding this event appears on another page of this issue.



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VOL. XIX, No. 2

SAN FRANCISCO, SATURDAY, OCTOBER 8, 1910

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A QUESTION OF PROFESSIONAL ETHICS.



UPON another page in this issue of the Pacific Coast Musical Review will be found an account of an event at the Von Stein Academy of Music in Los Angeles upon the program of which appeared two announcements that are sufficiently important to deserve editorial discussion. One of these

announcements contains the information that the Von Stein Academy of Music owned every piano used by it at its concerts and the other information states that the pupils of the institution are furnished with whatever sheet music is necessary in their vocal studies. We will take up each of these bits of information at a time. We can not compliment the management of the Von Stein Academy of Music in too high terms for its stand on the question of owning its pianos and paying the moving expenses necessary to use its own instruments at its own concerts. The position thus taken is decidedly dignified and should impress the casual observer with the conviction that honesty, sincerity and integrity are three essential factors in the conduct of that school of music. There seems to exist among members of the profession a fixed idea that a music house is only too glad to furnish a piano for concert purposes free of charge just for the advertisement that it may secure from mention of the instrument upon the program. As a matter of fact the music house does not look upon this proposition in just such a light. If the truth were known it would develop that the music house considers this demand of a concert giver as a sort of extortion which it is compelled to suffer for reasons of competition and also for reasons of preventing friction with influential members of the profession who consider it their privilege to be supplied with instruments free of charge.

Now we do not intend being understood as saying that members of the profession intentionally hold up the music houses to force them to furnish pianos at concerts. Not at all. We realize the fact that anyone who asks a music house such a favor acts in good faith and actually believes that he is doing a favor to such music house by advertising its instruments. But does such music house actually receive a benefit by reason of its generosity or does this benefit only exist in the mind of the beneficiary—namely the pianist? Here is

where the question of ethics comes in. Every artist who uses an instrument at his concert should be careful to secure the best instrument—that is to say what he honestly and sincerely considers the best instrument. Now, if such artist really is able to obtain what he considers the best piano made, he will be able to do the best work on it. Consequently he is the primary beneficiary and as long as he secures the best instrument nothing else should matter. A music house is always willing to furnish an instrument, provided the artist is willing to pay transportation charges. Now it will be known that many pianists who appear in public own beautiful instruments but refuse to play on them in public because they are afraid they may be injured in moving. Now they are perfectly willing to have such music house pay for its own moving and are willing to be furnished entirely free with an instrument that reveals their playing to the best advantage, but they are not willing to undergo these privileges when they should use their own piano. Here exists a trait in the artist or musician in general that is not exactly ethical and yet not one member of the profession would see anything wrong in it. But in addition to asking a music house to furnish a two thousand dollar instrument free of charge many members of the profession fail to remain loyal to the house that is doing them such favors. They are willing enough to take or accept favors, but when it comes to buying a piano they go to that firm which gives them the biggest commission. So we say that the Von Stein Academy of Music in announcing that it uses its own pianos at its concerts and that no instrument is loaned by a music house puts itself upon a highly dignified plane and establishes a precedent that is well worthy of emulation.

The other principle inaugurated by the Von Stein Academy of Music, namely, the furnishing of sheet music to vocal pupils free of charge is only applicable to music schools and not to individual teachers. It should be the purpose of a Conservatory to fill a vacancy in the matter of musical education and this vacancy should consist of giving talented pupils of little means an opportunity to secure a thorough education in the art of music. Now the easier it is made for pupils of modest circumstances to study the art the more important a factor does such an institution become in the progress of musical culture. A genuine conservatory of music engages teachers at a fixed salary and each teacher is expected to give a fixed number of lessons a week. In this manner a competent manager of a music school may adjust the financial aspect of an institution in such a manner as to make a rate that is within the reach of even those modestly supplied with means and by proper economical principles such manager may be able to fix a rate or terms by means of which the institution is enabled to furnish sheet music for vocal students or gradually even music for other students. Such an adjustment of matters seems to have been made at the Von Stein Academy of Music and it is possible that this example may be followed by other important musical institutions and thereby a great burden may be lifted from the shoulders of parents of talented pupils who do not possess sufficient means to weather all expenses for a musical education. This paper in pointing out these ethics does not desire to censure any member of the profession for either begging a music house for a piano nor does it desire to blame a music school for asking pupils to buy their own sheet music. We merely want to show how the Von Stein Academy is doing things and ask our readers whether or not such action is more

dignified and more according to the pure ethics of the profession than the regular way of doing things?

There are certain members of the profession who do not believe in advertising because they consider advertising unethical. Is this really the reason? We hardly think so. Nothing can be more according to the principle of pure ethics than keep a professional card in a paper of distinctly a class character. Without the support of the profession a musical journal could not exist. A medical journal contains the cards of leading physicians and yet the physician belongs to the most sensitive profession when it comes to ethics. The reason why certain teachers do not advertise are based upon more selfish principles. First they do not want to spend the money and secondly they imagine that the fact of their advertising means that they need more pupils while they would like to appear before the world as having already so many pupils that they do not want any more. But really they always do want more pupils and if they can not teach them themselves then they usually manage to have assistant teachers who can do the work. The only question of ethics that arises here is whether or not a musician or student believes in the support of a musical journal that is fearless and sincere and gives the news. If they do believe in it then they must support it. If they do not want to support it, then they do not believe in it. And this is the entire truth of the matter. Finally we desire to mention one more question of ethics. Many members of the profession believe in advertising in a musical journal on the condition that by such advertisement they can BUY the editorial opinion of such a paper. They are convinced that they do not need to advertise, that the advertisement does not do them any good, but that they are justified in spending money for the purpose of securing a favorable criticism. The misfortune is that so many musical journals are willing to sell themselves in this way that it is almost impossible for a paper of principle to convince its readers that it is an exception. We like to get advertisements. We want to get as many subscribers as possible. We want to get the support of the musical profession, but we do not want to sell our honest opinion.

As long as a subscriber desires to pay us for reading the paper we are grateful to him or her provided he knows that he pays to read the paper and to get the information which he desires. We are very pleased to enlist members of the profession upon our advertising list and accept such support with gratitude, provided we know that the advertiser does so for the purpose of becoming known through this paper, if possible secure pupils through its influence and for the purpose of supporting it as a distinct class medium that defends the musicians' rights. But we do not want any subscribers who pay their two dollars a year for the purpose of securing a favorable criticism. We do not want any advertisers who support us because they want us to say something which we do not believe. We do not want any money paid to us with the intention of publishing reports according to the opinion of the advertiser. Any money paid into this office should be spent for three reasons only—first for getting the news, second for getting publicity and third for supporting a class journal. Outside of this we demand that we be permitted to express our honest opinion and as soon as we can not do this our value as a factor in musical progress on the Pacific Coast is at an end and we stoop to the crime of blackmailing. We want all the friends we can get. We want all our friends to help us get subscribers and ad-

vertisers. But we do not want any friends or any advertisers who make it a condition that we must print only that which is pleasing to them and that we must refrain from publishing anything that may displease them. Many a member of the profession will save money by letting us convince him of the sincerity of this statement. This paper desires to treat everyone alike. If they are talented they will receive proper credit. If they are not talented they will be told the truth. Subscriptions or advertisements do not alter these policies of the paper. If anyone believes that he or she can change this policy they will be greatly disappointed and we hate to disappoint anyone. It is our ambition to publish this paper according to our idea of professional ethics. We may be mistaken in our opinion sometimes and if we find it out we are always willing to correct our error. But we must insist on being permitted to publish our honest opinion. If we can not do this we have worked nine years in vain and have wasted nine valuable years of the best part of our lives. We much rather suspend publication of this paper than be obliged to forego the pleasure of exercising the courage of our honest convictions.

THE SCOTTI-DE PASQUALI CONCERTS.

Manager Will Greenbaum's first attraction is indeed a very strong one; to present two of the Metropolitan's greatest stars in a joint concert is a most expensive and risky undertaking but nothing seems to daunt our energetic local impresario for whom nothing is too big if the merit warrants the undertaking. The first concert will be given Sunday afternoon October 16th at the Columbia Theatre with the following splendid program:

(1) Prologue from "I Pagliacci" (Leoncavallo), Signor Scotti; (2) Polonaise from "Mignon" (Thomas), Mme. De Pasquali; (3) Cavatina from "Faust" (Gounod) Signor Scotti; (4) Songs—(a) *Infedelle* (Tolstol), (b) *Vergeliches Standchen* (Brahms), (c) *Villanelle* (Dell'Acqua) Mme. De Pasquali; (5) Duett form "Don Giovanni" (Mozart), Mme. De Pasquali and Signor Scotti; (6) Group of Old Irish Melodies, (a) *The Mother's Lament*, (b) *Believe Me If All Those Endearing Young Charms*, (c) *The Low Back Car* Mme. De Pasquali; (7), (a) *Serenata*, (b) *Finch'han del vino* (Don Giovanni-Mozart), Signor Scotti; (8) Duett "Il Barbiere de Sevilgia" (Rossini), Mme. De Pasquali and Signor Scotti.

The second concert and the only evening affair will be given at the Novelty Theatre on Thursday night October 20th with the following offering:

(1) Romanze from "Ballo en Maschera" (Verdi), Signor Scotti; (2) Recitative and Aria from "La Traviata" (Verdi), Mme. De Pasquali; (3) Songs (a) *Triste Avrie* (DeLeva), (b) *Seestate* (Costa), Signor Scotti; (4) Song (a) *Mary* (Richardson), (b) *I Hid My Love* (d'Hardelet), (c) *Malds of Cadiz* (Delibes), Mme. De Pasquali.

The farewell concert will be given at the Columbia Theatre on Sunday afternoon October 23d with a special request program. Mme. De Pasquali has promised Manager Greenbaum to give among other things the "Bell Song" from *Delibes'* rarely heard opera "Lakme," a work in which this artist scored heavily both in Europe and New York. The sale of seats will open next Wednesday morning at Sherman Clay & Co.'s, and mail orders accompanied by check or money order will receive careful attention. The prices will be \$2.00 and \$1.50 on the lower floor, \$2.00, \$1.50 and \$1.00 in the first balcony and the entire second balcony \$1.00. At the Novelty Theatre there is but one floor of course.

The Oakland concert of these artists will be given on Friday afternoon, October 21st at the commodious Ye Liberty Playhouse and a program will be arranged including the gems from the above offerings. For this event mail orders should be addressed to H. W. Bishop at the theatre where the box office will open Monday, October 17th. Frederick Maurer, Jr. will act as accompanist at all the Scotti-Pasquali concerts in this vicinity.

THE STRAUSS-KELLEY CONCERT.

The splendid program promised by Lawrence Strauss, tenor and Miss Edith Gere Kelley, pianist, will be given this Sunday afternoon, October 9th at Kohler and Chase Hall. Miss Therese Ehrmann will be the accompanist. The program is a most unhackneyed one and will interest every true music lover. Tickets may be obtained at the Hall an hour before the concert which is scheduled for 2:30.

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PROGRESS OF THE OAKLAND CONSERVATORY.

The Oakland Conservatory of Music celebrated the eleventh anniversary of its foundation on Monday evening October 3d. Since 1899 this institution has shown remarkable progress from year to year. The Conservatory was founded by its present director, Adolf Gregory, in two small rooms in the Blake Block on Washington Street, Oakland. In a few months, however, the classes had outgrown these accommodations and more commodious quarters had to be secured in the same building. The school increased steadily for five years, each year necessitating the addition of more rooms until in 1905 it became necessary to move into still larger quarters, as it was impossible to secure any more studios in the building then occupied by the Conservatory, Mr. Gregory selected a large residence at the Southeast corner of Fourteenth and Madison Street, which he bought outright. In two years more, however, the school had again outgrown its quarters and the property was sold at considerable profit and a larger building at the corner of Twelfth and Jackson Streets was secured. After two years more of unusual progress this commodious building proved also too cramped for the rapidly expanding institution and the ever increasing patronage and still larger headquarters had to be looked for. Mr. Gregory's search finally proved successful and the new building now occupied by the Conservatory stands within a magnificent ground at the corner of Thirteenth and Madison Streets just opposite the lot on which the first distinct building of the Conservatory was situated. A portrait of the present edifice of the Conservatory may be found on the front page of this issue. No expense has been spared in making this building most desirable in every detail. It contains twenty-four large and handsomely appointed studios. The three main studios on the ground floor are so situated that they can be changed into one large recital hall with a seating accommodation of between three and four hundred, making it convenient for pupils' musicales and the regular Academias, all of which may thus be held in the Conservatory without the necessity of renting outside halls for that purpose.

There are also large class rooms for Harmony and Orchestral practice. Since its foundation over four thousand students have registered at the Conservatory and each year some new and especial advantage appertaining to a regular conservatory course of studies has been added. This year the already extensive library has been augmented so that it now contains over ten thousand dollars worth of full orchestral scores and all other important works dealing with the aesthetic, scientific, technical and emotional phase of music. A new pipe organ will also be installed at an early date making it more convenient for practice for students of that instrument. During the season the director will deliver a monthly series of lectures on musical topics of general interest. The choral section will also render many new and interesting works and the monthly special musical services at St. Mary's will be continued by them on the first Sunday of each month during which masses by Haydn, Mozart, Hummel, Weber, Gounod and Meyerbeer will be rendered.

On Monday evening last the first Academia was given by the students in the new building and a large and musically appreciative audience was in attendance. The program was entitled "An Evening With Liszt," the main features being the performance of the three Rhapsodies No. 2, 13 and 15 by Miss Alda Lyon, Miss Madge Caulfield and Gerald Hoyt respectively. Ralph Andel gave an excellent interpretation of Accolay's Violin Concerto and Miss Wilkie graced the program with Meyerbeer's aria from Robert le Diable—"Roberto to che adore" and Denza's "Si tu m'aimais." The director in a few well chosen remarks gave some personal reminiscences of Liszt which brought a very delightful musical evening to a successful close.

Miss Virginia Carolyn Goodsell, the soprano, will give a song recital at Wilkins Hall, Berkeley, on next Tuesday evening. She will be assisted by Fred. Maurer Jr. at the piano. Miss Goodsell returned from Europe only a short time ago and is still under the influence of the many events of importance which she was fortunate enough to attend in Europe as well as in America. She went abroad particularly for purposes of observation and possessing a sensitive artistic nature her trip must have been of incalculable benefit to her. This concert in Berkeley will be her first public appearance since her return and the program has been prepared with a discrimination and an artistic taste that should make it of interest to anyone. Miss Goodsell has recently been appointed soprano soloist at the First Church of Christ Scientists in Oakland and was selected as the most satisfactory artist among not less than twenty-eight applicants. The

position was formerly occupied by Mrs. Cogswell who had to resign on account of her accompanying Mr. Cogswell to Los Angeles. This is one of the best positions among the Bay City churches and Miss Goodsell deserves to be congratulated. In addition to her tour of observation in the East and in Europe Miss Goodsell was fortunate enough to secure opportunities to give concerts and she appeared with much success before the California Club at the Waldorf Astoria in New York and other more private events at each of which Miss Goodsell was heartily complimented upon her excellent diction both in English and German, her delightful interpretation and her most pleasing voice and tone production.

THE LOS ANGELES TIMES DISASTER.

The Pacific Coast Musical Review desires to extend its sympathy to the Los Angeles Times for the loss it has sustained at the terrible catastrophe that destroyed its property and killed many of its employees last week. While the material loss may be easily sustained by the owner of this great newspaper, the lives that have been lost can never be replaced and will ever confront the community with a sense of sorrow and mourning. Words hardly can express the depth of the emotions that shake the very nerve center of any human being possessed of finer feelings and the writer, although realizing that his pen is weak to express the true sentiments that stir the soul of anyone cognizant of the fearful work of destruction, nevertheless desires to add his share to the thousands of expressions of sympathy. We have always considered the Los Angeles Times as an ideal newspaper that fights fearlessly for principles and we know that nothing can ever swerve that great paper from what it considers its duty toward the community wherein it is active. As General Otis so forcefully expressed himself, the buildings may be destroyed, lives may be sacrificed to the everlasting sorrow of everyone, but the spirit of the paper to fight for liberty will ever live and will ever be upheld.

We notice on the programs of the Von Stein Academy that the school owns its own pianos which it uses at its regular concerts and states that these instruments are not loaned by any piano house. This is an excellent innovation and worthy of emulation by artists as well as conservatories. We also find that the Von Stein Academy furnishes all sheet music to vocal pupils free of charge. This is another splendid move for it used to be the custom of most conservatories not only to ask pupils to pay for their sheet music which is after all a perfectly legitimate demand, but to ask a pupil more money for such music than he or she could buy it for at a music store. It is possible that the innovation introduced by the Von Stein Academy of Music may be employed by other institutions and this is not at all impossible when the pupils are asked rates that enable the institution to furnish sheet music.

The Von Stein Academy of Music of Los Angeles gave its 177th pupils' Recital at the Gamut Club Auditorium in Los Angeles on Friday evening, September 16th. The house was crowded and as usual the students scored quite a triumph. The program was as follows: Notturmo (Bossi), Miss Ruth Whittington; Gavotte (Geise), Miss Stella Smoot; Walzer (Reinhold), Miss Lovena Smoot; Tarantelle (Bossi), Miss Dorothea Vogel; May Time (Hofman), Miss Selma Siegelman; Bluettes No. 2 (Heller), Miss Wendella Pritchard; Souvenir (Jadassohn), Miss Felice Anshell; Sonata G major (Beethoven), First and Second Movement, Master Dorsey Whittington; Scherzino (Wollenhaupt), Miss Bertha McKay; Chaconne (Roubier), Miss Marion Lowry; Sonatina Third Movement (Kuhlau), Miss Eleanor Gress; Valse A flat (Karganoff), Miss Nellie Brigham; Souvenir (Violin Solo) (Drda), Mr. Lloyd Herron; Mazurka (Tschakowsky), Miss Loretta Payson; Perpetuum Mobile (Weber), Variations nel cor piu (Beethoven), Miss Mona Newkirk; Invitation to the Dance (von Weber), Mr. Raymond Schouten; Staccato Caprice (Friml), Mr. Clarence Bates; Rondo a Capriccioso (Mendelssohn), Miss Clara Russakov; Variations for two pianos (von Wilm), Miss Blanche Skelton at second piano.

The George J. Birkel Co. of Los Angeles recently sold a splendid Steinway grand piano to Paloma Schramm the gifted young California pianist. No doubt Miss Schramm will occupy a great deal of her time playing this beautiful instrument.

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Oakland, October 3, 1910.

The union meeting of the Adelpian Club of Alameda was the occasion of a musicale last Saturday afternoon. The participants were Miss Berta Arents, soprano, Signor Ruiz, violinist, and Robert H. Thomas, baritone. Miss Arents' brilliant voice, her abundant temperament and her general musical skill were all declared in the several arias and songs. Her singing of Elsa's Dream testified to a clear and an essential perception of Wagner's idea in this master-song, so beloved of sopranos of Miss Arents's type. Perhaps attesting further her vocal skill, Aida's aria, Ritorno Vincitor, with its final phrases of Pieta, gave opportunity also for emotional expression of a different sort. If Miss Arents's songs were, on the whole, less successful than the big arias she sang, they were yet enjoyable. Her voice is beyond all question, fine and generous and her study has been wide. Miss Arents sings equally well in all the languages she essayed on Saturday—German, Italian and English; she sacrifices no tone quality to distinctness of enunciation yet every syllable is heard. Mr. Thomas has many times been commented in the Review, and it can only be said that his singing on Saturday upheld and, it is likely, enhanced his previous reputation. Sig. Ruiz was new to audiences here, and his playing was much appreciated. He played the first Beethoven Sonata for piano and violin and gave with its almost Mozartean airs and graces, in quite full measure of skill. The Legende of Weinlawski, without which work no violinist's repertoire seems complete, was his second solo and Signor Ruiz proved to have a big tone and plenty of emotional power. For encore he gave some Carnival of Venice variations (possibly Paganini's, though I am not sure,) and another lively bit without the use of the bow for the most part. Miss Thompson played piano for him; Miss Carpenter performed a similar office for Miss Arents, while Vincent Arrilaga's always agreeable touch accompanied Mr. Thomas.

Mrs. Carrol Nicholson the well-known voice teacher of Oakland, is to give the Half-Hour at the Greek Theatre next Sunday. Mrs. Nicholson will present thirty of her students and the program will be entirely of concerted work. A quartet comprising Miss Jessie Murray, Miss Helen Thomas, Miss Adela Alexander and Miss Eva Gruninger will appear, and the following program will be given: Spring Song (Oscar Well,) Class; (a) Now in the Month of Maying (Strong,) (b) Five Little White Heads, (Bischoff,) Quartet; Barcarolle (Hoffman-Lyons,) Class; Lullaby, Quartet; Passage Birds' Farewell (Hildach) Misses Murray and Gruninger; (a) O Heart of Mine (Clough Leighter,) (b) The Year's at the Spring, (Mrs. Beach,) Quartet; In Fair Seville (Pierne Elliot,) Class. Mrs. Pomeroy will be the accompanist. A program for once without solos will, I think, prove of especial interest.

The choir of the Oakland First Methodist Church is preparing Cesar Franck's The Beatitudes for Christmas.

Howard E. Pratt, tenor soloist of the Oakland First Congregational Church, has prepared a lecture-recital on Hymnology which he is to give before several religious organizations soon.

Mrs. Florence Halliday-Haight, an English soprano, is at present living in Fruitvale. Mrs. Haight has had the advantage of lessons with Randegger and has had excellent positions in various churches in this country.

Clinton Morse, the well-known Berkeley tenor, recently returned from Paris and Berlin where he studied with Frank King Clark, and has now entered the professional ranks as a singer and teacher. Mr. Morse gave a recital in Berkeley at Wilkins Hall last Monday evening and chose a list of fine songs for exploitation. While, on the whole, Mr. Morse was successful in his presentations one could wish that he would forego the too frequent use of falsetto; and that he would

rely upon his exceedingly intelligent interpretations rather, than upon the occasional "sob" to express dramatic intensity. He needs neither of these devices and cannot easily justify himself for their employment. His voice is of a pleasant quality, has a quite adequate range and no lack of breadth. He has evidently studied well and will no doubt, now that he has become professional, accept kindly criticism and weigh it for such value as it may have. Frederick Maurer accompanied delightfully as always.

ELIZABETH WESTGATE.

LAST WEEKS OF BEVANI OPERA COMPANY.

The recognition being extended to the Bevani Grand Opera Company at the Garrick is most enthusiastic and its popularity seems to increase with every performance. "Lucia" will be sung at today's (Saturday) matinee with Vicarino, Sacchetti, Alberti and Bevani. The opera tonight (Saturday) will be "La Boheme" with Francini, Scherzer, Battain, Campana, Secci-Corsi, Guiliani and Bevani. "Faust" will be given tomorrow matinee with Frery, Jarman, Sacchetti, Alberti and Bevani. Tomorrow (Sunday) night "Rigoletto" will be repeated for the last time with a splendid cast, which will include Vicarino, De Dreux, Battain, Campana and Bevani. Monday evening the last two weeks of the season will begin and the repertoire for next week is as follows: Monday night "Martha" (last time) with Francini, De Dreux, Sacchetti, Campana and Florian. Tuesday night (last time) of "The Love Tales of Hoffman" with Vicarino, De Dreux, Battain, Alberti and Florian. Wednesday night (last time) of "Aida" with Frery, Jarman, Sacchetti, Campana and Bevani. Thursday night the 97th anniversary of Italy's greatest composer, Guiseppe Verdi, will be celebrated by a special programme consisting of acts from the great maestro's most celebrated works with the entire Bevani Company in the casts. Signor Ettore Patrizi will make an address, the subject being "Verdi The Immortal" after which the second scene of the first act of "Il Trovatore" will be given with Frery, Newcomb, Secci-Corsi and Guiliani. The first act of "La Traviata" will be presented with Vicarino and Sacchetti. The third act of "Aida" will be an important feature of this splendid programme with Frery, Jarman, Battain and Campana. The fourth act of "Rigoletto" with Francini, De Dreux, Sacchetti, Alberti and Bevani will conclude the programme.

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IN THE REALM OF THE THEATRE



IDEAL COMIC OPERA AT THE SAVOY.

Colonel H. W. Savage, having shaken off the yoke of the Trust, is again himself and has once more infused in his productions the irresistible charm of his artistic taste. Anyone who has attended the performances of the Prince of Pilsen at the Savoy Theatre during the current week must have been struck with the snap and color that permeated this production. According to my humble opinion The Prince of Pilsen is one of the most striking and fetching comic operas written in this country and it may well be classed among those works that enjoy a perennial life. It is full of atmosphere and the music is exceedingly pleasing and inspiring. The opera is so well supplied with a series of excellent ballads that it would be a great misfortune if no singers were in the cast who could sing the songs with the necessary vocal powers. When we criticised the production of The Merry Widow which appeared at the Columbia Theatre a few months ago under the auspices of the Theatrical Trust on account of the lack of singers we were told that it was impossible to secure good singers, notwithstanding the fact that \$2.50 was charged and the theatre was crowded. Now comes The Prince of Pilsen at admission prices of from \$1.50 down with just as beautiful a production and with the addition of a number of excellent vocalists. Nevertheless we are asked to believe that it was impossible to get good singers for The Merry Widow, but it was easy to secure singing talent for The Prince of Pilsen. The truth of the matter is that the demands of the Theatrical Trust were so exorbitant that Mr. Savage could not afford to secure the best vocal talent and make his tour profitable. But this has after all nothing to do with the splendid performance of The Prince of Pilsen as it is being presented at the Savoy Theatre this week. The scenery and costumes are exceedingly picturesque and indeed exceedingly luxurious. The color scheme is a delight to the eye and the freshness and newness of everything combines to give the entire production such a spick and span appearance that one feels very much at home and remembers with pleasure the famous Savage trade mark. Jess Dandy, who is one of the few genuine comic opera comedians before the American public today, could hardly possess a finer vehicle for his talents than the role of Hans Wagner and if the same had been especially written for him it could not fit him any better. He is excruciatingly funny and the manner in which he asks "Was you ever in—Zinzinnati" is simply irresistible. Another exceedingly humorous episode of the play is the public bath in the fountain and Mr. Dandy certainly secures every bit of fun from this scene. Another hit was his humorous interpretation of a topical song entitled "In Zinzinnati." Frances Cameron, Vera Blair Stanley and Dorothy Delmore essayed their respective roles with splendid dramatic force and the latter two were especially competent as singers. The same may be said of Edward Mora and Iver Anderson. Robert O'Connor proved himself an exceedingly graceful dancer and Walter Catlett, who is well known to the readers of this paper, scored a distinct triumph as the English Lord. The chorus sang beautifully and looked bewitching and among the same were one or two familiar faces, particularly that of Ella Kearny who essayed the part of the St. Louis girl. Another figure familiar to San Francisco music lovers was Gustav Hinrichs, the musical director, who has

become quite distinguished in Eastern musical circles since his departure from this city. He will be one of the directors of Puccini's latest grand opera, The Girl of the Golden West.

Next week's bill for the Savoy Theatre will be that decidedly great play entitled "The Witching Hour" with John Mason in his old role. This production made such a strong impression during its recent appearance in this city that it is very likely to fill the houses at every performance. With plays like The Melting Pot, The Prince of Pilsen and The Witching Hour as the starter of the season and such productions as The Beauty Spot, The Chocolate Soldier, Maxine Elliott, Mme. Nazimova, Havana, The Belle of Brittany, The Merry Widow, E. H. Sothern and Julia Marlow and The Girl Behind the Counter to come, the Savoy Theatre becomes beyond a doubt the leading dramatic theatre of San Francisco and the Columbia Theatre takes second place which it should have done long ago. This paper has always predicted that sooner or later the public would have an opportunity to resent the Columbia Theatre management's arrogant attitude and the time seems to have come at last for the benefit of everybody concerned.

ALFRED METZGER.

CLOSING WEEK OF IDORA PARK SEASON.

One week from Sunday will mark the close of the Idora Park season and for the winter months the big pleasure park across the bay will lay idle after the most successful season in its career. Music lovers are expressing deep regret on the announcement of the closing of the park, for it means the departure of the famous Ellery Band, a continual source of pleasure for the thousands of Idora patrons during the past seven weeks. Ellery's final week of concerts promises to be a series of the most delightful programs yet presented. Colonel Ellery is acknowledged a master builder of interesting programs and for his farewell week the Royal Italian Band will play selections which have found the most favor with the Idora audiences during the past seven weeks. A number of evenings will be devoted to special programs and the regular Tuesday afternoon symphony concert and Thursday afternoon lecture-musical will be additional features. The event of the closing week will be the Panama-Pacific Bal Masque which will be held on the evening of October 14th in the mammoth pavilion. Ellery's Band will furnish the music and for many hours the masqueraders will revel in dancing and carnival delights.

Mrs. Rees sang at the Outdoor Art Club of Mill Valley on October first the following compositions: Spring Song (Oscar Weil), Mignon (d'Hardelot), The Cuckoo (Liza Lehman) and Le coeur de ma mei (Liza Lehman). Mrs. Rees enjoyed her usual brilliant success.

* * *

At the regular weekly recital at Sherman, Clay & Co., Recital Hall on October 1st, Mrs. Richard Rees was the soprano soloist and Frank L. Grannis at the Player Piano. The program was as follows:

Le Prophete (Meyerbeer), Estey Pipe Organ; (a) Parla, Valse (Arditi), (b) Way Down Upon the Swanee River (Foster), Mrs. Rees, with Cecilian Player Piano accompaniment; a few minutes with the Victrola; (a) Barcarolle (Nevin), (b) Every Little Movement (Madam Sherry) (Hoscha), Cecilian Player Piano; (a) La Serenata (Tosti), (b) Roses After Rain (Lehmann), (c) Bonnie Sweet Bessie, Mrs. Rees, with Cecilian Player Piano accompaniment; Prelude (Rachmaninoff), as played by Anatol von Rossel, reproduced by the Steinway-Welte.

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FIFTH WEEK OF GRAND OPERA AT THE GARRICK.

Regina Vicarino is the leading theme among regular attendants at the Bevani opera performances in the Garrick. She has appeared twice in "Lucia" and hence spread her fame quite largely. She was favorably known earlier, particularly for her singing in "The Love Tales of Hoffman," in which, in my opinion, she displayed as much, if not more art than in "Lucia." But the mad scene in "Lucia" brings the soprano into the lime light by reason of her almost exclusive possession of the stage in a singing capacity for an act, and the two songs that are included in the scene are of Donizetti's best as they popularly estimated. Therefore "Lucia" is a great and distinctive field for coloratura sopranos. Add the flute obligato to the vocal part of the mad scene and the elements of popularity are all there.

As "Lucia," Vicarino was sufficiently striking at her first performance in that role to establish a good reputation for herself and to invite comparison with Tetrizzini, whose fame rests principally on the quality of her voice, its flexibility and its reliability in skips, the peculiar excellence of trills and other incidental adornments and an admirable degree of perfection in the use of the staccato. Those qualifications alone are sufficient to make vocal fame for any "Lucia."

After all is said, the dramatic part of the role in the mad scene is generally little studied by many prima donnas. It is vocalism pure and simple and requires little hard thinking; principally hard vocal practice and good teaching added to vocal range, which may be acquired by following the precepts of an adequately intelligent teacher of singing. Considering the role in its primary form it is the easiest in the range of Italian grand opera to use as a basis of comparison between singers who essay it. There are many sopranos who have sung "Lucia" in San Francisco with good success. These have made their fame, several of them getting their first recognition here. The one to whom Vicarino will be compared most commonly in this city naturally must be Tetrizzini, because of the coincidence that both Vicarino and Tetrizzini will be considered as owing their fame primarily to the endorsement of San Francisco. Tetrizzini was a better "Lucia," in vocalism, than Vicarino when the last mentioned made her first bow here in that capacity last week. I had the pleasure of listening to her then, and thought that her mentality was such that she would improve steadily and remarkably. A second hearing last Saturday evening confirmed this impression and made the comparison with Tetrizzini's "Lucia" inevitable.

Between Vicarino's first and second singing in San Francisco of "Lucia" there was an interval of but five days. In that period the new operatic light had learned new dramatic ideas, had become even better assured of successfully doing that which the role calls for vocally and was not only possessed of more steadiness but also was more satisfactory in several regards. The first element to be considered in estimating the chances of "making good" on the part of any new singer of fair voice is the possession of indomitable will. Any spectator must see that Vicarino must win by real merit or not at all. She has not the outward attractions that procure favor where artistic merit does not warrant it. She had to begin with full knowledge that she must combat for fame and that her endowments would not be forwarded by mere appearances. She had all the toil of acquiring technique and voice cultivation to front, with full knowledge that she must then fight her way to public favor or not succeed. That she has accomplished what she has is proof of the initial requisite, the will that will not succumb but that must persevere to the end.

Physically she had less to promote her future on the stage than Tetrizzini. These considerations made me believe that she had mentality to insure her further advancement. She was recognized enthusiastically by a comparatively small house on Monday. The audience practically filled every seat Saturday evening. Her fame was bruited abroad after Monday evening. Saturday evening San Francisco turned out in musical force to hear her and she was hailed with such storms of approval after the mad scene that her head might well have been turned.

Several features in her performance that indicated her immediate betterment were observable. On Monday evening her staccato was seen to be considerably inferior to Tetrizzini's. Saturday evening it had taken on an appearance of greater crispness and ease of attainment. Her sostenuto effects were better. Her legato runs were good in the first instance and there was little change in these. In smaller details there was also a visible gain. Vicarino is now a striking "Lucia" and entitled to be classed with many whose fame is wider. If she does entirely equal and possibly out-class Tetrizzini in that role, there are many close observers in San Francisco who will be surprised.

DAVID H. WALKER.



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An idea of the importance of the tour of the Imperial Russian Ballet may be obtained for the statements made by Count Centannini the private secretary of Gatti-Cazzaza. He announces that the complete scenic and costume equipment from the "Theater du Chatelet" and Metropolitan Opera House will be carried on tour requiring no less than three special baggage cars. In addition to the brilliant stars Anna Pavlova and Michael Mordkin there will be eight principal dancers from the government opera houses of St. Petersburg and Moscow, twenty four secondary dancers, and an orchestra of forty-two of the best players from the Metropolitan's forces conducted by Herr Theodore Stier of London and Vienna. A force of stage mechanics, electrical experts, etc., will make the roster of the company reach the 100 mark.

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ORPHEUM.

The Orpheum programme for next week attains the highest standard of vaudeville. Hal Stevens, a remarkably clever and versatile character actor, will with the assistance of Isabel Allen and William Scanlan present quite a novelty, called Famous Scenes From Famous Plays, which introduces a miniature stage and curtain for the purpose of presenting elaborate scenic tableaux. Mr. Stevens explains and makes up as Shylock, in "The Merchant of Venice." While doing so he briefly relates the history of the play going back to the days of Burbidge, who acted the part as a comedy one and follows by an excellent rendition of the scene in which Shylock displays his hatred for the Christians. The stage setting is a beautiful view of Venice with its bay in the background and twinkling stars above. Next comes a scene from "Uncle Tom's Cabin." Here the makeup is complete and the background exhibits cotton fields and sunflowers of the Southern plantation. Passing from this, three scenes from "Rip Van Winkle" are presented and each is perfectly staged and acted. In fact Mr. Stevens so reminds one of Joseph Jefferson that the illusion is complete. Rip is shown in the Catskills and his awakening and return to his home are also depicted. The marvelous versatility of the actor is emphasized by his concluding scene which is the famous Broken one from "Faust." Louise Myers, Mildred Warren and Bert Lyon, a clever trio of musical comedy players will appear in a one-act comedy sketch called "A Little of Everything." The story of the comedietta serves to introduce an assortment of singing and dancing novelties. The dancing of Miss Myers as the prima donna's maid is a distinct feature of this lively offering, while Miss Warren as the prima donna, and Mr. Lyon as a former sweetheart of her's are particularly good. The Six Abdallahs, are a troupe of American acrobats although the name which they have selected is Arabian. They have been a feature at the New York Hippodrome and will speedily convince the audiences that they are the equal in ability of any artists in their line that have been seen here. The Joseph Adelmann Family will contribute a musical act in two parts. The first being musical scenes in Old Nuremberg on children's instruments with charming pictures of the crinoline times. The second is a revelation of Xylophone playing. The finish of the act is the introduction of a set of novel instruments on which the quartette imitate a full brass band with fine effect. Little Miss Adelmann, a charming girl who costumes in kilty style and who looks stunning with her drum does a specialty that is sufficient for the reputation of any vaudeville star and stamps her as a wonderful mimic.

Next week will be the last of Maurice Freeman & Company in "Tony and The Stork." Work and Ower and The Neapolitans. It will also terminate the engagement of William Rock and Maude Fulton whose singing and terpsichorean act is one of the greatest hits ever scored in vaudeville.

Mme. Johanna Gadski, the great Wagnerian and dramatic soprano has arrived from Europe and is at present busy making records for the Victor Talking Machine Company. On October 8th she will open her short concert tour and will reach this city in time to give her first recital at the Columbia Theatre on Sunday afternoon, November 6. Edwin Schneider, the composer-pianist will be the accompanist for this tour which must necessarily be a very brief one for Mme. Gadski is to play an important part in the grand opera plans of New York, Philadelphia and Boston this season. Few singers can equal the art of Mme. Gadski on both the operatic and concert stage and a Gadski program is always one that no student of singing can afford to miss.

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LOUDON CHARLTON'S METHODS EXPOSED.



HE Pacific Coast Musical Review, like any other institution of its kind, is once in a while the victim of certain persons' arrogance. While it is not our endeavor to use our influence to injure anyone, still we could not maintain our self-respect nor could we keep the respect of our friends, if we permitted anyone to intentionally insult this paper without sooner or later stiffen our backbone and strike right straight from the shoulder. Because this paper began in a modest way and was compelled to work its way up to a commanding position on the Pacific Coast in a rather slow and tedious fashion by reason of conditions that have prevailed in the Far West, we have naturally been the object of ridicule and contempt on the part of arrogant and self-important individuals. One of these insufferable egotists was the press agent and one of the managers of the Columbia Theatre and while at the time we were unable to convince these people of our strength, there can not be any doubt in the minds of those who followed our campaign that what we have striven for has been accomplished, namely, the prices at that theatre had to be reduced and it is gradually taking second place to the Savoy Theatre in this community. No matter how much the managers of the Columbia Theatre and their friends may ridicule this contention, it is a fact that the Columbia Theatre is not the leading theatre in San Francisco any more and no one asks today with eagerness as to what performances are given there. The theatre is but scantily patronized most of the time and most of the performances are unworthy of patronage there at the prices charged. We waited three years until we were able to make this statement, but the fact that we accomplished our purpose is sufficient evidence for the strength and influence of this publication.

While the management of the Columbia Theatre is the only institution that has shown itself antagonistic to this paper on the Pacific Coast, we have had a similar experience with the office of Loudon Charlton in New York. When this paper began to grow and obtain a grip on the affections of the musical public of the Pacific Coast we wrote letters to the various managers in New York regarding the advisability of their using the columns of this paper in announcing their artists

in the same manner as they do in Eastern musical papers. We thought that this might be done in addition to the advertisements of local impressarios. We did not intend this to be a DEMAND on the Eastern manager. We simply thought it to be of advantage to artists who visit the Pacific Coast that they were announced further ahead of time than the local impressario should be expected to announce them. Madame Schumann-Heink and Madame Sembrich availed themselves of the opportunity of using the columns of this paper on their own account without us asking them to do so and they certainly had never any reason to regret their action. Now, while every manager of importance in New York replied to us courteously either expressing himself in favor or against our proposition, Loudon Charlton did not even consider this paper of sufficient importance to reply to the letter. This did not only reveal him as a very poor manager, but also as an individual lacking the necessary characteristics of a gentleman. Our readers know very well that we do not force anyone to advertise. We never censure an artist because his manager does not use our advertising columns and we never even ignore an artist when he does not advertise in this paper. Anyone who has followed the gradual growth of this paper can bear witness to the truth of our statements.

One of Loudon Charlton's own artists is one of our strongest witnesses, namely, Madame Johanna Gadschi. This paper has gone out of its way to extol the artistic virtues of that artist when her concerts on the Pacific Coast were not as well attended as they are now and while the Diva always recognized the stand which this paper has taken in her behalf, Loudon Charlton never even expressed an acknowledgment of our voluntary effort. The only New York manager who really recognized the influence of this paper is M. H. Hanson and we want our readers to realize and to feel that Mr. Hanson in recognizing the organ of the musical element of the Far West really tells our musical public that he is willing to appreciate their support by contributing his share to the support of their musical paper. It is gratifying to find at least one man in New York who is not merely inspired by the fact of taking money away from the Pacific Coast. In this connection we desire to acknowledge the courtesy of the Quinlan International Agency of New York and Loudon who very kindly wrote to Will L. Greenbaum to use the columns of this paper for special advertising. We want to repeat that it is not by any means the financial aspect of this proposition that appeals to us in the strongest manner. It is the moral aspect of recognition of a Pacific Coast musical journal that is the sole reason of us referring to these things.

And now Mr. Charlton has been shown in still more undesirable colors. It seems he has been engaged by certain symphony orchestras as a manager and in Pittsburgh he was entrusted with the selection of certain symphony orchestras for the season, the local orchestra having disbanded. Now, according to correspondence published in Musical America of New York, Mr. Charlton only selected those orchestras which engaged their soloists from his Bureau and in this manner he excluded the New York Symphony Orchestra from his list in Pittsburgh. In other words Mr. Charlton tried to get control of several leading symphony orchestras in the East in order to monopolize the management of artists or centralize such management as he calls it. For this reason Mr. Charlton did not even reply to a letter from Fitzpatrick &

Norwood of this city who wrote him regarding Tilly Koenen, the great concert soprano who made such a distinct impression in this country last season. Mr. Charlton's discourtesy in this matter is more of an insult to Tilly Koenen than to Fitzpatrick & Norwood and it shows that his management of symphony orchestras is used as a club to force artists to come under his management or to force symphony orchestras to engage his artists. Such a proposition never succeeds. It must fail from the weakness of its own position. But what we tried to accomplish by putting these things on record is to show up Mr. Charlton as an insufferable egotist, as one lacking in gentlemanly instincts and as a manager who, in his sneering and superficial manner of insulting papers which he does not see published in Eastern cities by ignoring their correspondence, reveals himself as an incompetent manager who does not seem to have the best interests of his artists at heart.

MISS GOODSSELL'S SONG RECITAL.

Miss Virginia Carolyn Goodsell gave her first song recital since her return from Europe at Wilkins Hall, Berkeley, last Tuesday evening. Owing to the inclement weather there was not as large an attendance as there undoubtedly would have been under more advantageous conditions, but the music lovers who did assemble demonstrated by their enthusiasm that the singer has found favor in their eyes. Miss Goodsell has undoubtedly improved surprisingly since the writer had the pleasure to hear her previous to her departure for Europe. Her singing reveals the fact that she has observed to great advantage and that she has grasped the fundamental principles of the art of singing, namely, clear and concise diction and a distinctly impressive mode of emotional coloring. Indeed these two essential factors of vocal declamation stand out so prominently during Miss Goodsell's singing that they impress themselves indelibly upon one's memory and leave a pleasant recollection of a truly artistic achievement.

Particularly skillful was Miss Goodsell's enunciation of the German and French language which tongues she does not speak and consequently which successful effort on her part reveals exceptional intelligence as well as a flawless memory. The young vocalist does not only pronounce the foreign languages correctly, but she emphasizes the meaning of every phrase with a wealth of sentiment that is usually only displayed by one thoroughly familiar with a language. The writer has hitherto not thought it possible that a singer could secure quite as convincing an effect from singing in a foreign tongue as Miss Goodsell is able to do and he further believes that there are very few that could accomplish that which Miss Goodsell does under the same conditions. The voice has grown considerable and is firm and steady, not being marred by any unpleasant vibrato or tremolo effects. It was no doubt due to extreme conscientiousness or possibly a little nervousness that occasionally Miss Goodsell's voice did not seem to retain the same force of volume during the retention of a long note. It seemed to us that the tone wavered just a little and at times even seemed to lose in intensity toward the end of the "hold." We state that this may be due to nervousness as this is usually the result of too great loss of breath which in turn is due to the accelerated action of the blood. We do not make this remark in any sense of fault finding, but merely as a point which Miss Goodsell herself might be glad to know about as it is really so easy to rectify.

We cannot emphasize too greatly Miss Goodsell's intellectual grasp of the sentiments contained in the various songs she interpreted. We can not compliment her too highly upon the correctness of her enunciation of foreign languages and her delightful diction in English. We can not emphasize the fact too greatly that the selection of her program was very tasty and that she exhibited an unusual amount of judgment in securing the best effects possible from her compositions. It was a recital of which any vocalist may well be proud. The complete program was as follows: Oh Had I Zuebel's Lyre (George Frederick Handel), Le Violette (A. Scarlatti); Fideinsamkeit, Der Gang zum Liebschen, Die Kranze, Der Schmied, (Johannes Brahms); Der Mummelsee (Carl Loewe); When the Roses Bloom (Louise Reichardt); The Woodpigeon, The Starling, The Yellowhammer, The Owl, (Liza Lehmann); The Lass With the Delicate Air (Dr. Thos. Arne), The Swan (Edward Grieg), The Blue Bell (Edward MacDowell), O! My Garden Full of Roses (Robt. Clarke), On a Spring Morning (Haydn Wood).

GROVE'S DICTIONARY OF MUSIC.

What Webster's Dictionary means to the writer, Grove's Dictionary of Music means to the musician. Indeed we do not believe that there should exist a musical library anywhere that does not contain this exceedingly valuable work and if it is missing such library is most assuredly incomplete. If a music student or professional musician really lays any claim to musical knowledge he can not do without Grove's Dictionary of Music for there arise so many occasions when it becomes necessary to look up certain facts that those who really pretend to possess musical knowledge must of necessity refresh their memory from time to time. The greatest advantage we find in Grove's Dictionary of Music is its compactness and its easy accessibility. Much space is devoted to the most important subjects such as the old masters and their compositions and little space is allotted to those musicians who have come into the musical limelight in more recent years, but have as yet not succeeded in proving their claim to immortality. There are also a number of decidedly interesting treatises on technical subjects and among the later additions to the Dictionary is a most exhaustive article on acoustics which everyone interested in music should read with extreme care. There are ten pages devoted to this subject. We have read in certain musical journals and heard from certain musicians that there are many matters in the Dictionary that lack accuracy and many things that should be treated at length have been omitted. While there, no doubt, is some truth in this statement we contend that it is impossible to publish a work on any subject that is absolutely perfect and the necessary degree of perfection can only then be obtained when years and years of elimination and addition have wrought the necessary purification. Time is the only perfect proof reader in the world and time alone will make a work of literary or musical research perfect in every degree. We know of no Dictionary of Music published in the English language except that of Grove and we know of no work of this character that has helped us quite so much in our work than this very useful publication. So far we have never yet sought any information which we have not been able to discover and we have never yet looked in vain for anything that we needed in the publication of this journal. We sincerely believe that anyone who is seriously endeavoring to fathom the inner meanings of the art of music can not do without Grove's Dictionary of Music and those who really think they do not need it, are not as sincere and accurate in their thirst for knowledge as they should be. The MacMillan Company who publishes this splendid work has fixed the sale price at such a reasonable figure and has arranged installment payments in such a generous manner that no music student or teacher no matter how modest his or her financial situation may be need remain dispossessed of this valuable work or regard it as beyond his or her reach. Many more expensive works on musical research may be dispensed with, if the Grove's Dictionary of Music forms a part of your library. We sincerely urge our readers to carefully peruse the announcement on Page 5 of this issue and immediately make arrangements to have the work sent and you will never regret having added such an invaluable source of information to your library.

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EDWARD F. SCHNEIDER AT MILLS COLLEGE.

When Dr. Louis Lisser resigned as the head of the music department of Mills College it was a serious question to select a musician as his successor that would retain this department upon the same high plane which had been effected by the retiring pedagogue during a period of many years of tedious and aggressive or progressive endeavors. It is particularly difficult to find the right person for such a responsible position as it does not only require executive ability coupled with absolute authority in whatever branch of music the head of a department is called upon to teach or supervise, but it requires a man of sterling personal character and unblemished reputation in pedagogic as well as social circles. Dr. Lisser has established a precedent that was impossible to surpass and which was almost impossible to equal, unless a man were selected for the position that looked upon musical education at an influential educational institution with that same conscientiousness and that same honesty of purpose and sincerity of mind that was characteristic of the regime of Dr. Lisser. The reader will therefore understand that it was not an easy task to choose a successor to Dr. Lisser.

But somehow the almost impossible has been accomplished and we can hardly believe that this would have been so easily attained, had not Dr. Lisser himself contributed his advice in the selection of his successor. This paper certainly must compliment the Mills College for its selection of Edward Faber Schneider to the position of head of the music department. He is a pianist of superior faculties. He is a theoretician and composer of national, if not international reputation. He has studied the art of music in all its branches with a hunger and an ambition that reveals the genuine master. Whatever he has done he has done thoroughly and competently and his supreme achievement, the composition of the Bohemian Club Midsummer Jinks of 1908 revealed him as an unusually gifted composer. In addition to his high musical faculties and his unquestionable authority as a pedagogue Mr. Schneider is respected for his high moral principles and his many lovable qualities as a born gentleman.

With his retirement from Mills College Dr. Lisser has simultaneously retired from the musical arena of California. He has decided to devote the rest of his life to a tranquil enjoyment of the fruits of his years' of successful activity. During his residence in San Francisco Dr. Lisser has contributed lavishly to the progress and culture of musical art in this community. He is the founder of the Musicians' Club which during his regime as president and sponsor enjoyed the most prosperous period of its existence. He was a powerful factor during the successful Scheel Symphony concerts and while he was President of the San Francisco Symphony Society, Dr. Lisser saw to it that it was an artistic as well as a financial success. In view of this fact this paper was astonished that at the time the so-called committee to establish a permanent symphony orchestra was organized a gentleman of such vast executive powers and such unquestionable good judgment had not been asked to become a member. We then foresaw the inevitable failure of the undertaking. We regret very much that Dr. Lisser should at this time find it necessary to sever his connection with our musical life, but we trust and hope that the time may come when he may reconsider his decision sufficiently to assist in the organization of a permanent symphony orchestra for San Francisco.

ALFRED METZGER.

A CLEVER LITTLE MUSICIAN.

Little Alma Tuchler, the Pride of the Press Club and the Mascot of the T. M. A., whose picture is published elsewhere in this issue of the Pacific Coast Musical Review is a child of unusual talent. Though but twelve years of age she plays upon the cornet like one many years her senior, besides being endowed with a tone that is remarkable for its purity and sweetness. In conjunction with this tribute it must not be omitted to state that little Alma is also skillful as a singer and



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dancer. She will be among the features at the forthcoming memorial service of the Theatrical Mechanics Association at the Alcazar Theatre on November 9th next.

Charles Farwell Edson gave a program at the Los Angeles High School last week for the benefit of the sufferers from the Los Angeles Times disaster. His solos included the Prologue from I'Pagliacci, the monologue from "Die Meistersinger" and two songs of his own composition, "Sometime" and "Nowadays." Miss Harriet James was the accompanist.

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THE STRAUSS-KELLEY CONCERT.

It is a decidedly encouraging sign for the gradual recognition of the resident artists that Manager Will L. Greenbaum should open his season with a joint recital by Lawrence Strauss, tenor, and Edith Gere Kelley, pianist. This event took place at Kohler & Chase Hall last Sunday afternoon and was attended by a large audience of interested music lovers. Mr. Strauss was heard in concert last year and those who had the pleasure of listening to him again were surprised with the remarkable progress he has made. This progress is not so much noticeable in his interpretation or phrasing, for his musical taste was already so well developed that an additional improvement could not have been so marked. In fact in regard to his phrasing there really could not be added anything this year to what has already been said in these columns before. We can only repeat that Mr. Strauss displayed a faculty of genuine musicianly instinct. His diction is decidedly clear and comprehensive and his pronunciation of French, German and English is according to the fundamental principles of the knowledge of languages.

The particular improvement which we have noticed in Mr. Strauss's singing since we last heard him is to be found in a freer and less restrained use of his voice which seems to have gained considerably in volume as well as in tone color. In fact while last year Mr. Strauss's mode of repression influenced us to regard his voice as what is known under the title of a built voice, this year the freer and more unrestrained use of his voice convinces us that Mr. Strauss possesses a genuine vocal organ of rare pliancy and vibrancy. There is still one quality lacking which we are certain Mr. Strauss's voice contains and that quality is brilliancy. At present this young artist seems to concentrate his entire attention to proper emotional coloring and seems to regard as unnecessary an occasional spurge of enthusiasm and abandon into the spirit of a composition. Whether Mr. Strauss belongs to that recently inaugurated class of musical enthusiasts who consider repression of brilliancy as the most desirable manner of musical expression, we do not know, but we do know that Mr. Strauss possesses the capacity to thrill his auditors by means of complete liberation of his vocal powers and that he does not take sufficient advantage of his powers. In every other respect Mr. Strauss may well be regarded as one of the most efficient tenor soloists we have ever listened to at a recital.

Miss Edith Gere Kelley the pianist made an especially favorable impression by reason of her facile technique and her decidedly musical ideas in regard to the more difficult works of the masters. She possesses an especially well developed sense of rhythm and a correct conception of traditional tempi. She furthermore displays superior knowledge in the matter of correct reading of the works she interprets and her interpretation reveals a fixed individualism that is considerably above that of the average pianists. Miss Kelley must be regarded as an exceptionally skilled performer upon the pianoforte to whom anyone may listen to advantage and from whom anyone may learn something. Miss Kelley also makes the impression of belonging to the repressionist school of musicians who are afraid to use sufficient energy to give the piano a good healthy whack occasionally, without necessarily deteriorating into the bad habit of pounding. The complete program on this occasion was as follows: Sonata E flat major, Op. 31, No. 3 (Beethoven), Miss Kelley; Offrande (Hahn), Arabian Song, (Godard), Air from "Fortunio" (Messager), Annette and Les Quinze ans de Rosette, Mr. Strauss; Rhapsody G minor, Op. 79, (Brahms), Fantasiesstücke, Op. 12 (Schumann), Miss Kelley; To a Violet, (Brahms), The Little Sandman, (Brahms), The Colors of Helgoland (Franz), Lasse With the Lips so Rosy, (Franz), Mr. Strauss; Etude, A flat, Op. 25, No. 1, Etude, C major, Op. 10, No. 7, Scherzo, C sharp minor, Op. 39, (Chopin), Miss Kelley; From the Land of the Sky-Blue Water, (Cadman), The White Dawn is Steal-

ing, I Know of Two Bright Eyes, (Clutsam), The Nightingale Has a Lyre of Gold, (Whelpley), Mr. Strauss.

ALFRED METZGER.

VIOLET ROMER SCORES A TRIUMPH.

The Columbia Theatre was nearly crowded to its capacity last Sunday afternoon when Violet Romer made her appearance for the first time in public as an inspirational dancer under the auspices of the Papyrus Club of San Francisco. The young debutante was assisted by an exceptionally well selected symphony orchestra of sixty musicians under the able direction of Bernat Jaulus. Before commenting any further on this event the writer desires to confess that he is not an expert in the art of Terpsichore. In other words we have not yet acquired sufficient knowledge in the graceful science of looking sane while skipping around before an audience, but we must jot down our impressions according to the views of a layman. We were particularly pleased with the fact that Miss Romer employs the expression "inspirational dances" instead of contending that she interprets music with her dances. In this manner she certainly is original in simply expressing in her dances those emotions which the composition may have inspired in her mind. And here is where Miss Romer has adopted the most sensible and the most intelligent mode of her art. We do not, like our colleagues on the daily papers, find it either necessary or proper to compare Miss Romer with Miss Allen. While there may be certain movements employed by Miss Romer that may recall some of Miss Allen's interpretations, we do not claim that Miss Romer necessarily imitated Miss Allen. There are only a fixed set of motions in the art of dancing and especially in its emotional phase such as it is employed by Miss Romer. There being a limited number of movements to express certain emotions there is no reason why Miss Romer and Miss Allen may not have the same idea without imitating one another. There are only a limited number of notes and harmonic combinations in musical theory and when this limited number of combinations is exhausted it is but natural that one composer may employ occasionally the same combination as another composer in expressing a certain idea without necessarily being guilty of imitation. The same is true of writers.

We therefore do not agree with those critics who accuse Miss Romer of imitating Miss Allen, but on the contrary believe that Miss Romer had a very good idea of the art such as she interpreted it last Sunday afternoon before she saw Miss Allen dance. As a matter of fact Miss Romer may well be regarded as standing decidedly upon her own merits and to compare her with anyone else is decidedly unjust. In the first place she is far more versatile than anyone we have yet seen and her ingenious introduction of a certain humorous element in her dances is indeed so original that it must be counted as individualistic. Miss Romer is very pretty and very youthful. Her costumes are as artistic as they are tasteful and picturesque. She does not expose her person to that offending degree as does Miss Allen and here, too, she shows decidedly that she does not imitate anyone for the scanty of Maud Allen's attire is really the most original part of her performance, the art of her dancing having been known for centuries and this art does not belong to Miss Allen any more than it does to Miss Romer, just as little as the art of music could be claimed to belong to any particular composer. It is the matter of modesty of attire combined with the ancient art of the classic dance as a separate and distinct feature from the music that accompanies it and not as an imaginary interpretation of such music that Miss Romer may well claim originality and that eventually will lift her triumphantly to the highest pinnacle of fame.

We desire here to compliment Bernat Jaulus for the excellent control he revealed over his exceptionally efficient body of musicians. We arrived in time to hear a splendid rendition of Wagner's "Die Walkure" and Bizet's "L'Arlesienne" Suite No. 1. Both compositions were interpreted with truly musicianly understanding and with a spirit of genuine artistry that revealed the influence of the leader over his men, an influence which is absolutely essential if any musician desires to place himself before the public as a skillful director of symphonic works. It is not the purpose of the writer to distribute flattery broadcast and when we say that we were surprised with Mr. Jaulus's executive ability we mean to say that we should be surprised if sooner or later Mr. Jaulus's genius in that direction will not reveal itself in the future musical life of San Francisco. In this connection we desire to express our delight in the extremely beautiful piano interpretations of Louis Parnies which exhibited genuine virtuoso characteristics and which were particularly remarkable be-

(Continued on page 8)

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(Continued from page 6)

cause of a liquid touch and ideal technical and musical qualities. Especially spirited and inspiring was Mr. Jaulus's direction of Liszt's Second Rhapsody which impressed us more from the musical point of view than from the standpoint of Miss Romer's inspirational dance. The entire affair may well be regarded as an artistic triumph in every sense of the word. The complete program was as follows: Overture "Jubel" (Weber), Orchestra; a, Sarabande (Bohm), b, Valse, F. minor (L'Adieu) (Chopin), c, Andante Cantabile (Tschaiakowsky), d, Dance of the Young Hamadryads (McCoy), By permission of the Bohemian Club and the composer Mr. Wm. J. McCoy, e, Spring Song (By request) (Mendelssohn), Violet Romer and Orchestra; Grand Fantasia "Die Walkure" (Wagner), Orchestra; "The Pysche Myth," a, Dreams "Tristan und Isolde" (The Awakening) (Wagner), Orchestra; b, Slavonic Cradle Song (Wanderings) (Neruda), c, The Butterfly (Cupid Disguised) (Grieg), Piano Solo, Mr. Luis Pamies, d, Valse des Fleus (Nutcracker Suite), Love Triumphant (Tschaiakowsky), Violet Romer and Orchestra; L'Arlésienne Suite (No. 1) (Bizet), Orchestra; Hungarian Rhapsody (No. 2 (Liszt), Violet Romer and Orchestra.

ALFRED METZGER.

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The following translation of a letter from Moritz Moszkowski speaks for itself:

Berlin, November 16, 1895.

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Respectfully,

MORITZ MOSZKOWSKI.

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GEORG KRUGER,
Dean of California Conservatory of Music,
San Francisco, Cal.

Grove's Dictionary of Music and Musicians which I purchased from you is to hand, and I may say that on carefully looking it through, I find it to be worthy of the highest recommendation, and it more than fulfills all you claim for it. It without doubt is the finest reference book yet published, and one without which no student's library can be complete.
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Berlin, September 23, 1910.

Only yesterday the Musical Review of September the tenth came to my hands, and although I had intended writing you a letter this week with regard to the opening of the Berlin musical season (since my friend Warren Allen is to be in Paris this season) I must instead, have one last word about Debussy and "Pelleas et Melisande," although I had not intended speaking of either again, but, my rather frank and perhaps too personal opinion of Debussy's worth, as a composer seemed to have disturbed "Mephisto's" musical equilibrium to such a great degree, that I must at least qualify the opinions of my last letter on that subject, (which were not musical criticisms, and were never intended as such) and justify myself, at least in my own mind. In my letter I found fault with Debussy's writing for the voice and not his orchestral work, and I found fault with the general deterioration in music, and the universal tendency toward the decadence in art, and while I am upon that subject, I should like to speak of the decadent, modern impressionistic school of paintings also, both in my former trip abroad and lately in England, France and Germany, and America—but another time for another subject.

* * *

And now what has displeased me with many of the modern operas and orchestral compositions is, that the composer seems to be always trying for so called new effects, instead of letting his soul pour forth the new melody. In "Pelleas," Debussy seems to take delight in having the singer end his phrase upon a minor sixth, or a major seventh which, when repeated so often is most fatiguing to the ear—but of course, he uses the whole tone scale so much which is extremely novel, and unusual, and the "effect" is certainly weird, but for me imitation in music is such bad taste. I am not an enthusiast over imitating such sounds as the mewling of cats, or the whining of dogs, in a musical composition, such as I had pointed out to me during a recent Debussy lecture song recital evening. The orchestration of "Pelleas" is wonderfully serene, and at times, lucid and bright, although not always easily understood; but it was most superbly given, as all things in London are, even to the minutest detail.

* * *

The scenery was a marvelous achievement, and was a series of lovely dreamy pictures, and the play is permeated with exquisite emotional feeling—but as I said before the cast was poor and the tenor, Devries, was most inadequate to the role—but for the orchestra—I have no words! It was perfect in every way—very large, and every man an artist, wonderful ensemble, and to crown all Campanini to conduct; but if you want to have doubts as to your own sanity, try to play the score upon the piano, and after you have played for some hours, until a voice from the next room calls out "Don't you think it is about time for you to come to some kind of a melody, or tune pretty soon?" then you will begin to wonder just what Debussy has been trying to say all of this time. In my youth, like most other young students, I used to dream of composing, but after much study in that art, I came to the conclusion that to compose is to create, and not to invent that music which is intended to live should be based upon some beautiful musical truth! That the composer should speak from the soul, and not from the head, or rather, out of the soul, through the head for we are apt to hear too many intellectual works, now-a-days, and not enough musical compositions of the soul.

CHARLES MALLORY DUTTON.

THE PRESS AGENT'S PRESCRIPTION.

Dr. Dwigginton finished in hard luck at the end of his press-agenting, but it was all his own fault because he didn't stick to the job. The first story was great. Dr. Dwigginton had invented a really excellent cure for drunkenness and the drug habit, but without publicity he might as well be practicing at the bottom of the Arctic Ocean. It was

really too easy to prescribe for him. Do you remember that artist who used to wear his hair and whiskers like Mephistopheles and drew weird comics for the Sunday papers? Well, that's the man. I got him to decorate the doctor's reception room late one afternoon with devils and dragons and woozy fiends out of all the Welsh-rabbit nightmares you ever heard of. They were done in red and green and blue and yellow crayon. Then I went with the doctor to the West Forty-seventh Street police station and helped him report to the sergeant at the desk that while he was out on a call a tall, dark, beautiful and mysterious young woman, very nervous and shuddery, had called at his house and insisted upon waiting to see him. She remained nearly two hours, unwatched, of course, for she was not suspected of anything, and she suddenly departed a few minutes before the doctor returned.

A ward detective was sent around to make an examination. He came back scared and told such a vivid tale of what he had seen that all the reporters covering west-side stations telephoned down to the night city desks. Special men were sent up on the case, and all the papers next day carried flash-light photographs of the crazy drawings on the doctor's walls. Good business, eh? The doctor's practice doubled, trebled, quadrupled in a few days.—Zebulon Hagadorn, in Harper's Weekly.

Among the big features at the County Fair in Eureka was the singing of Mrs. Richard Rees. One of the Eureka papers said of her: "Music has been the big feature of the Fair which closed last evening and one of the principle features of the music was the singing of Mrs. Richard Rees, whom there is not a more capable soprano to be found in the musical circles of the Pacific Coast. Mrs. Rees has had the benefits of an ample musical education, superimposed upon an aural vocal equipment of high efficiency. And in addition to all this she possesses a pleasing personality and a temperament which serve to place her in rapport with her audiences. Her voice, which is of charming quality and pleasing tone, is ample in range and particularly adapted as to volume to the requirements of large auditoriums. Throughout the big pavilion, during her appearances her every note has been heard. Her sustaining power is nothing short of remarkable and it quite naturally follows that expression is an easy and delightful characteristic of her art."

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TWO COMPETENT SINGING TEACHERS.

The Pacific Coast Musical Review is pleased to hear that Thomas H. Persse and Edith Mason Persse have decided to open a studio in San Francisco in addition to their studio in Oakland. While this city may count among its musical educators a number of decidedly distinguished teachers in the vocal art, there are not too many of those who could point with pride to a professional career of twenty years of uninterrupted success upon the stage. While the technical education of singers is naturally a great necessity, there is also a big demand for coaching in grand and light operatic



THOMAS PERSSE

repertoire and no one is more efficient to teach repertoire than those who themselves have had an actual experience upon the stage. Teachers who have had such experience are not only able to make pupils acquainted with stage "business," but they know exactly how and where to reach the managers who may be in demand of artists. Here is an advantage that is decidedly rare. Both Mr. and Mrs. Persse expect to give their students opportunities to appear in scenes from operas and thus establish what may be called a coaching class of amateurs which will present grand and



EDITH MASON PERSSE

light operas with the necessary accessories. Surely here is an opportunity which should be taken advantage of by anyone who intends to choose a stage career for his or her future vocation. Mr. Persse's Oakland studio is situated on 543 61st Street, Oakland and anyone desiring to secure information without the inconvenience of addressing Mr. and Mrs. Persse in Oakland may call or write to Room 802 Kohler & Chase Building, where they will be directed as to the easiest way in which to meet Mr. Persse.

By emphasizing so particularly Mr. and Mrs. Persse's ex-

perience in operatic repertoire we do not desire to be understood as meaning that these capable artists restrict their activities to coaching. They are also fully equipped in imparting the principles of the vocal art from their inception to their final application. Mr. Persse has made an especially careful study of singing, and teaching is not a new vocation to him. He has now several pupils who demonstrate by the progress they have made that they have studied the art with one competent to cope with all the difficulties that are to be overcome.

THE BEVANIS IN LA BOHEME.

The Bevani Opera Company, tested by the old homely saying that "the test of a pudding is in the eating," is living up to the good things that have been predicted liberally concerning it, and even more. In fact the work is unusual in this that there has been a general progression in excellence, as applied to the company as an entity, if not for all its individuals, since it opened the present San Francisco season. The singular fact exists, and may be marveled at by all old and habitual opera goers, that the marked greater degree of freedom with which individuals sing, has produced such an effect on the ensembles that the entire aspect has changed for the better and the standard of the company, in its present shape is so high that no genuine lover of the Italian school of music can afford to miss the coming performances of the season. Among the striking improvements may be classed the greater force, fire and individuality which Guiditta Francini now displays. She has been creditable from the beginning. She has now taken her place among those to whom repeated curtain calls are the customary thing. Helen Newcomb is also displaying greater vocal powers and is realizing that she has capabilities that possibly she did not dream of when she made her first appearance with the Bevanis. "La Boheme" has taken its position as one of the best performances of the Bevani list. In this the dramatic feature is made much of and the staging is on a liberal and even a lavish scale. The extra people on the scene are numerous and the orchestra has been augmented. A finer realization of the unities, musical and dramatic that is manifested in the last act of "La Boheme" by the Bevani aggregation has seldom been seen on the operatic stage in San Francisco. From the purely musical standpoint "La Boheme" has been made very successful. The honors have gone largely to Battain, who sings the music of the role of "Rodolfo" with much tenderness and with much of force and sweetness. The faculties that he displays in that are akin to those called into play by his "Edgardo" in "Lucia." The great sensation of the season is still Regina Vicarino as "Lucia." She draws a large audience at each performance in that role and the plaudits are not perfunctory but genuine and deserved. The stars draw. The ensemble furnishes the setting or frame for their glory. That is always the rule especially in Italian opera. A continuing proof of the strength of the Bevani singers is supplied by the presence, night after night, of many of the same auditors who have surely acquired the opera habit. Reasonable prices, coupled with genuine and great merit, have brought this about. The educational value of any organization is measured by the number of times musical students will pay to hear it. Judged by that standard the Bevanis are educators in the operatic field as they are a source of joy at nearly every performance.

DAVID H. WALKER.

LAST WEEK OF BEVANI OPERA COMPANY.

The Bevani Opera Company will begin the seventh and last week of its brilliant and successful engagement at the Garrick Theatre next Monday night. The repertoire will be as follows: Monday evening the performance will be for the benefit of the Call's Relief Fund for the Mount St. Joseph Orphanage. For this occasion only the performance will consist of "The Love Tales of Hoffman" with Regina Vicarino, Edmee De Dreux, Marie Scherzer, Umberto Sacchetti, Achille Alberti, Joseph Florian and Arthur Mesmer in the cast. Tuesday evening, Cavalleria Rusticana with Frery, De Dreux, Battain, Campana and Secci-Corsi. Wednesday evening, "La Traviata" with Vicarino, Newcomb, Sacchetti, Alberti and Florian. Thursday evening, "Martha" with Francini, De Dreux, Battain, Campana, and Florian. Friday, "Lucia" will be given its last performance with Vicarino, Newcomb, Sacchetti, Alberti, and Bevani. For the matinee today, Saturday, "Il Trovatore" will be sung with Frery, Jarman, Sacchetti, Giuliani, Secci-Corsi, and Florian. Tonight, Saturday, "La Traviata," will be the bill with Vicarino, Battain, Alberti and Giuliani. Tomorrow, Sunday matinee, "Martha" will be given and tomorrow, Sunday night, "Aida." Seats on sale for all performances at Sherman, Clay & Co's Music Store.

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LOS ANGELES, CAL.

THE SCOTTI-DE PASQUALI CONCERTS.

Manager Will L. Greenbaum will open what promises to be a glorious season of music with the concert by Antonio Scotti and Bernice De Pasquali at the Columbia Theatre this Sunday afternoon, October 16th.

The art of Scotti is well known to our music lovers. He is one of the world's foremost exponents of the true "bel canto" style and to hear him must be a valuable lesson to every vocal student and teacher as well as a great pleasure. Of Mme. De Pasquali we hear only the very best reports and she is hailed as the true successor to Sembrich in the coloratura operatic roles. Fred. Maurer, Jr. will be the accompanist at all the Scotti-De Pasquali concerts in this section including Sacramento. The programs for the first two concerts were printed in full in last week's Musical Review and we will only repeat that they contain works by Mozart, Leoncavallo, Verdi, Gounod, Massenet, Rossini, Donizetti, etc., to please lovers of the operatic works and songs by Brahms, Tosti, DelAcqua, Delibes, Richardson, d'Hardelot, Costa and De Leva. The duetts will be a special feature at these concerts. The only evening concert will be given Thursday night at the Novelty Theatre.

The farewell concert is scheduled for Sunday afternoon, October 23d at the Columbia and a special request program will be given. Scotti has promised to sing the rarely heard "Vi Ravviso" from Bellini's "La Sonnambula" and Mme. De Pasquali has been requested to sing the "Mad Scene" from Hamlet. The complete offering will be arranged after the arrival of the artists. Scotti and De Pasquali will appear in Oakland at Ye Liberty Playhouse next Friday afternoon, October 21st at 3:30 when quite a few numbers not on the San Francisco programs will be given. Among these are the "Arias" from "Puritani," "La Traviata," the "Grand Valse Brillante" by Venzano and some smaller works. By general request Scotti will sing the "Prologue" from "I Pagliacci." Seats are on sale at Sherman Clay & Co's. for all the city concerts and for the Oakland event the sale will open Monday at the box office of Ye Liberty.

CLOSING WEEK AT IDORA PARK.

Sunday, October 16th is farewell day at Idora Park in Oakland. After the last of the merrymakers have departed the gates will be closed until the Spring of 1911. Sunday will also mark the farewell of Ellery's Royal Italian Band, the famous organization which for the past seven weeks has royally entertained the thousands of park patrons. The present season, which opened on April 2d, has been both an artistic and financial success. Many of the great bands in the country have visited Idora during the present season, setting a standard in music which is equalled by no park in the country. Such high class musical organizations as Ferullo's, Steindorff's Symphony Orchestra, Ohlmeyer's, Thaviu's Russian Band, Weber's, The Navassar's and Ellery's have furnished the music lovers with concerts of a superb type. The musically inclined as well as the out-door fun enthusiasts regret keenly that Idora will close down for the winter months. For his farewell on Sunday, Channing Ellery has arranged two concerts which should prove to be the most interesting the Royal Italian Band has yet rendered. Composed of selections which Idora Park patrons especially enjoy, the concerts on Sunday afternoon and evening will be a fitting farewell for this peerless musical organization. They should not be missed by the lover of cultured music. The management of Idora has planned a number of special features for the closing day.

LAST WEEK OF GRAND OPERA AT THE GARRICK.

The last weeks of the present Bevani opera season afford the best possible test of the merits of the organization. Italian opera for seven consecutive weeks, and the presentations limited to a comparatively few works, sums up the offerings so far as they could be described on posters. The audiences have nevertheless found enough variety and musical excellence to keep music lovers in line when money has been tight and certain other conditions have been unfavorable. The next week will close the season of the Bevani's. The present week will be wound up with the presentation this afternoon, at the matinee, of "Il Trovatore" and this evening with "a Traviata," Sunday matinee with "Martha" and Sunday evening with "Aida." These operas are well cast to show the strength of the company and to give the greatest amount of pleasure to those who attend.

The past week was made noteworthy by several events. The one of most picturesque importance was, naturally, the



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Verdi Festival that took place Thursday evening, when scenes from "Il Trovatore," "La Traviata," "Aida," and "Rigoletto" were given and Signor Ettore Patrizi delivered an address of "Verdi the Immortal." As the scenes selected for presentation were those best calculated to bring out the good points of the company the enthusiasm ran high on the part of the auditors. However strongly entrenched other writers of Italian opera may be in the minds and affections of opera goers, Verdi seems continually to have the first place with the great majority. The several favorites of the company were met with such approval as to stamp the seal of popular favor on the organization as a whole.

Next to the Verdi Festival, the striking feature of the week was the leading part taken by Regina Vicarino. The management selected her to sing in "The Love Tales of Hoffman," in "La Boheme," and in "Traviata" and she also sang last Sunday evening in "Rigoletto." Attention is again directed to Vicarino because of her steady and rapid improvement in the small as well as in the greater requirements of Italian opera. She is evidently studying hard. She is already entitled to a very prominent place on the operatic stage, so prominent in fact that she is well on the high road to fame barring accidents and supposing that her industry continues.

It will be long before the singing of Campana, Battain, Alberti and Vicarino, especially, are forgotten in this city. The ensemble will be remembered with pleasure. The liberality of the soloists in the matter of encores has been a pleasing feature. In all regards, the Bevanis have given a season at popular prices, that ought to undoubtedly will have the endorsement of the genuinely musical people of this city.

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SHORT ITEMS OF INTEREST.

Dr. H. J. Stewart is in receipt of a letter from Fischer Brothers, the New York publishers, which says: "Just received word from Liverpool, (England) that your mass in honor of St. Anthony has been accepted and approved by the Liverpool Diocesan Church Music Commission. This official endorsement will no doubt bring many inquiries for the mass, and will induce commissions of other Dioceses to act likewise." In order to appreciate the importance of this decision we desire to explain to our readers that, under the recent edict of the Pope, many Catholic Dioceses have formed a music commission, to regulate church music within their jurisdiction. For this purpose they draw up a list of acceptable masses and only those appearing on the list are permitted to be sung. The importance of the action taken by the Liverpool Commission in reference to Dr. Stewart's mass cannot therefore be overestimated.

The Feix Orchestra of Alameda, consisting of twenty-one young men, is gradually becoming well known among the better musical organizations of the Bay Cities. It was organized for the purpose of studying a higher class of music under the direction of Rev. H. Feix. This orchestra played with much success at the Greek Theatre a few months ago and will give a concert at Encinal Hall, Alameda, on February 4th. The program will include selections from the best known grand operas and rehearsals are progressing very satisfactorily.

Lajos B. and Violet E. Fenster will appear before the Pacific Musical Society on Wednesday morning, October 26th. A few months ago the Pacific Coast Musical Review attracted the attention of its readers to the genius of these two young artists publishing their pictures on the front page. When the two young musicians played before a committee of the society the other day they created exceptional enthusiasm and it was remarked that whatever the Musical Review had published about them was based upon actual facts. Lajos B. Fenster is a violinist and Violet E. Fenster is a pianist. Both artists will play the famous Kreutzer Sonata on this occasion.

The Pacific Coast Musical Review desires to acknowledge the receipt of the Sacramento Saturday Club prospectus for the season 1910-11. According to this the total membership is 1160. There has been expended during the season of 1909-10 the sum of \$6,831.50. A large number of interesting concerts were given during the last season. Among the artists engaged for the new season are Antonio Scotti, Mme. de Pasquali, Nellie Witmann Blow, Blanche Kaplan, Joroslav Kocian, Eula Howard, Frances Van Reynegom, Josef Hofmann, Mackenzie Gordon, William Edwin Chamberlain and the Russian Symphony Orchestra. There will be a study course by Albert I. Elkus during which a number of lectures with musical illustrations will be given. The officers of the club are: Mrs. Louise Gavigan, President; Miss Lillian Nelson, First Vice President; Miss Edna Farley, Second Vice President; Mrs. Frances Moeller, Secretary and Mrs. Edward Wahl, Treasurer. The executive committee consists of Miss Zuelettia Geery, Mrs. Rosa Geiser, Mrs. Robert Lloyd, Miss Florence Linthicum, Mrs. J. A. Moynihan, Mrs. Charles Mering and Mrs. Eugene H. Pitts. Mrs. Albert Elkus is the Honorary President.

Miss Edna Fisher, an exceptionally talented pupil of Mrs. Olive Reed Cushman gave a vocal recital at Adelphian Hall, Alameda, on Tuesday evening, October 4th. Miss Fischer possesses a splendid mezzo soprano and she scored a decided triumph. She was assisted by Miss Gertrude Postel, violinist and Miss Glena McCracken, pianist. Miss Martha Vaughan and Miss Florence Fernhoff were the accompanists.

Miss Della E. Griswold has recently moved her vocal studio to Sacramento Street and has furnished it very tastefully.

Percy A. R. Dow announces an "Hour of Song" to be given by some of his pupils at the Miller Memorial Hall in Stockton on Monday afternoon October 17th. The program will be rendered by Miss Georgia Strohmeier, assisted by Louise Villinger. Mrs. Mary G. Raggio will preside at the piano. Mr. Dow also announced an "Hour of Song" which took place in Oakland at his studio 2126 Grove Street yesterday afternoon, October 14th. The program was rendered by Miss Jeannette Condy, assisted by J. W. Garthwaite and Miss Blanche Morrill, violin. Mrs. Alice Fowler and Miss Edith Gere Kelley were the accompanists.

The third program of the season was given by the Pacific Musical Society last Wednesday morning at the Novelty Theatre and the participants on this occasion were Mrs. John McGaw, Miss Edna Murray, Miss Dolan, Mlle. Eleanor Mart Joseph, Mrs. I. Goodman, Mrs. H. Cowell and Harold Pracht. On this occasion Dr. Stewart's new song cycle "Legends of Yosemite" was sung for the first time in public and made a decidedly favorable impression upon the intelligent audience that was in attendance. Dr. Stewart was complimented highly for his splendid work.

We desire to acknowledge the receipt of a very neat circular from Chester Herold, the well known San Jose tenor, who has been quite successful in concert during the last season. This circular contains a number of exceedingly gratifying press comments from all parts of the Pacific Coast as well as individual impressions of sincere admiration from a number of prominent citizens of California. It is evident that wherever Mr. Herold has appeared he has made a big impression and has always been assured of a return engagement.

We desire to acknowledge the receipt of a circular from Miss Mary Garrick, the excellent young pianist, who has appeared before the public with such brilliant success during recent years and who thus expresses her readiness to appear before musical clubs and similar societies, being sufficiently well equipped to meet the most particular requirements. The circular contains exceedingly enthusiastic press notices from prominent daily and musical journals both in America and Europe and is in every way a dignified document.

Eula Howard, the brilliant young San Francisco pianist, will give a concert during November. She has devoted considerable time to the preparation of an exceptionally delightful program and the event may well be anticipated with more than ordinary pleasure.

Alfred Cogswell, the well known vocal teacher and exquisite baritone soloist, has returned from a three months' trip to Eastern cities where he visited relatives and friends. He comes back completely rested after his strenuous season last year and has opened a studio in the Gaffney Building, 376 Sutter Street, where he is already busy giving lessons.

At the regular weekly player recital at Sherman, Clay & Company Recital Hall on Saturday October 8th, Alvina Heuer Wilson, lyric soprano was the soloist and Frank L. Grannis was at the Player Piano. The program was as follows:

Balsirenen Waltzer (Merry Widow Waltz), (Lehar), Estey Pipe Organ; (a) Pagliacci Ballatella (Leoncavallo), (b) May Morning (Chas. F. Manney), Alvina Heuer Wilson, with Cecilian Player Piano accompaniment; A few minutes with the Victrola; (a) 2nd Mazurka (Felix Borowski), (b) Callirhoe (Chaminade), Cecilian Player Piano; (a) Song of the Soul (Breil), (b) Were My Song With Wings Provided (Hahn), Alvina Heuer Wilson, with Cecilian Player Piano accompaniment; Romanze, Op. 45. No. 1 (Alfred Grunfeld), as played by Alfred Grunfeld reproduced by the Steinway-Welte.

Miss Elizabeth K. Patterson will give her first studio recital of the new season on October 17th. On this occasion one of Miss Patterson's most advanced pupils will make her appearance. These recitals are given every month at Miss Patterson's residence studio 257 W. 104th Street, New York City.

Ignaz Haroldi, accompanied by his manager E. P. Norwood, left for an extended concert tour through the United States last Saturday evening. He expects to be gone for several months. Miss Frances Buckland has been selected as the accompanist. Miss Buckland is a pupil of Hugo Mansfeldt.

BERINGER-SAMUELS CONCERT.

Professor and Madame Joseph Beringer together with Harry Samuels will give a concert Sunday afternoon, October 18th at the Ursaline College in Santa Rosa. The following program will be presented: Sonata for piano and violin, G major, Op. 13 (Grieg), Joseph Beringer and Harry Samuels; Recitative and Aria from the Opera "La Clemenza di Tito" (Mozart), Madame Joseph Beringer; Faust Fantaisie (Wienawski), Harry Samuels; (a) Andante in D minor (Beethoven), (b) Berceuse (Radoux), (c) Valse Brillante "Des Gouttes de Rosee," (Jos. Beringer) Prof. Joseph Beringer; (a) When the Heather Blooms, (Jos. Beringer), (b) Three Green Bonnets (Guy d'Hardelot), (c) Il Baccio (Arditi), Madame Joseph Beringer; Polonaise (Laub), Harry Samuels.

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Mr. Sword of the Aeolian Co. is visiting this Coast and while in San Francisco he is the guest of Kohler & Chase. Mr. Sword expresses himself enthusiastically regarding the wonderful rebuilding of impossible to believe unless you have San Francisco and states that it is almost seen it with your own eyes.

George Hughes of the Wiley B. Allen Co. has returned from Los Angeles and reports that the metropolis of the South is very busy and looking forward to an especially prosperous musical season.

Geo. Q. Chase, vice president of Kohler & Chase, was in Spokane two weeks ago to secure a prominent location for a branch store of his firm. He was very successful and expresses himself well satisfied with his trip.

Quincy A. Chase, president of Kohler & Chase, has returned from a two months vacation in Maine. Mr. Chase is very fond of these trips and never fails to take advantage of the summer time to seek recreation.

The Pacific Coast Musical Review desires to acknowledge the receipt of a very neat little book representing an appreciation of Edward MacDowell both in prose and poetry. The work is by Elizabeth Fry Page and is certainly most delightful reading. The book is particularly concerned with Mr. MacDowell's compositions and the author in a brief and concise manner succeeds in presenting the value of the works to the reader. The poetical interpretations of certain compositions are especially impressive and reveal the genuine enthusiasm which has inspired the writing of this delightful little work. It is gratifying to find people like Elizabeth Fry Page to sing the praises of American genius.

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ORPHEUM.

The Orpheum bill for next week will be headed by La Tortajada, the famous Spanish beauty and celebrated dancing dramatic star. In all the chief capitals of Europe hers is a name to conjure with and her engagements for a very limited tour over the Orpheum Circuit is of extraordinary importance. For her American tour Tortajada has selected a protean operetta which was one of her greatest Parisian triumphs called "Adventure of a Toreador," in which she plays the entire cast of four parts and introduces the Spanish dance which proved one of the greatest theatrical sensations of Europe. John P. Wade an admirable and well known character actor, will present next week a one-act Southern play called "Marse Shelby's Chicken Dinner," in which a company of three participates. The story illustrates the pride of his ancient negro servant who clings to him in his dire distress. Mr. Wade as Jefferson Jackson Monroe, has a splendid role to which he does complete justice. Paul Quinn and Joe Mitchell will appear in their diverting skit, "The Land Agent" which will particularly appeal to those who have ever dabbled in real estate. The idea of "The Land Agent" was suggested by a recent land scandal near New York where lots were sold from an attractive map chart but when the purchasers went to look at their property they found it covered with water during high tide. Both Quinn and Mitchell are particularly happy in their respective roles. The Flying Martins who are known wherever a circus or hippodrome exists, as they have been the premier double trapeze performers of the circus ring for several years will prove a thrilling incident of the new programme. The rapidity of their work together with the precision of their dives and catches make it a pleasure to watch them. Their offering is both daring and graceful and never fails to fascinate the spectators.

Next week will be the last of Meyers, Warren and Lyon, the Six Abdallahs, the Joseph Adelmann Family and Hal Stephens in his impersonations of famous actors.

THE THEATRE AND THE PUBLIC.

The theatre always has been, is now, and ever will be, affected by the community of which it is a part. Responsibility for the condition of the stage rests, primarily, on the public, and therefore censure of the theatre ought to be directed, not against the institution itself, but against a sensual, profligate, or vacuous class of the public, and against unprincipled, unscrupulous managers who elect to follow that class of the public. Evil, like good, is reciprocal, between the theatre and the people. A pure stage is the consequence of a pure society, and a pure society is the consequence of a right education,—the development and the maintenance of spiritual feeling, aspiration and endeavor; and a proper use of the theatre can be, as often it is, made contributory to a right education. Corrupt practice on the part of the theatre thrives on support of base appetite on the part of the public, an appetite which, in turn, it fosters and augments,—thus establishing a vicious circle of influence. Degradation of the theatre is not due to writers who observe, record and deplore that evil. The actual enemies of the theatre—insistent, potential and effective—are persons who befool it with unclean plays, alienate from it the respect and practical support of the better classes of society, and thus deliver a great power into the hands of speculators in freak, fad, dirt and trash.—William Winter, in Harper's Weekly.

ERNESTINE SCHUMANN-HEINK'S SUCCESSES.

Ernestine Schumann-Heink beamed in the fulness of her whole-souled good nature when it was suggested that she 'reminisce' a little upon some of the successes of her past season. "You know I seldom talk about myself," remarked the great prima donna contralto. The reason, or one of the reasons, appeared evident when Schumann-Heink pushed a heap of newspaper clippings to the far side of the big table in her library home at Singac, N. J. She didn't need to for the simple reasons that there were others eager to save her the trouble. There are few artists before the public today who possess that indefinable something which impresses the music patron and the music critic alike, to such an extent as this simple motherly woman. Mme. Schumann-Heink is not unlike a wireless apparatus—she sends out a call to every person in her audience and gets an immediate response. And it is always the same. "Aside from her great gifts," wrote Mrs. John R. Drake in the Des Moines Capital of April last, "there is always the woman whom all her audiences love, while rapt in wonder at the remarkable voice, which holds them spellbound. With that superb finish,

purity and ease she gave high notes and low notes all of them perfect in their intonation."

According to the Winnipeg, Man. Press of March 25th, "Walking along ice-coated trestles, being delayed for several hours at a time in snow-bound trains, suffering from an insufficiency of food and all other disagreeables of a train wreck had little effect on Mme. Schumann-Heink, judging from the wonderful voice she was in at her last night's recital in the Winnipeg Theatre." But the great Schumann-Heink in used to the occurrences of life. This is one of the secrets of her greatness. She is a living breathing member of every community she visits and her delight at being one of the assemblage quickly makes itself felt. Earlier in the season the contralto had an engagement in Toronto, Canada. A burning train stalled her train twenty miles east of the city and a motor car had to be dispatched to bring Mme. Schumann-Heink and her staff to Toronto. In commenting upon the concert the day after, the Toronto Mail and Express said: "she was rushed supperless to the hall, where she had barely time enough to slip into her evening gown. And, as she naively remarked to her audience, she did not even have a chance to wash her face. She came to the stage tired and flushed, but beaming and straightway sang a wonderfully varied programme with a glory of tone and a dramatic fire that enthralled her listeners."

GAMUT CLUB MEMBERS GIVE ENTERTAINMENT.

Members of the Gamut Club met last night for their first meeting of the autumn and about 1500 covers were laid for the banquet which preceded the evening's entertainment. F. W. Blanchard, president of the club, officiated as host and there were impromptu songs, stories and toasts which served to emphasize the spirit of good fellowship with which this club is always associated. After dinner the members adjourned to the auditorium, where they were joined by their guests. This program was a feature of the evening: Improvisations on a theme, Maurice Arnold, composer-pianist: "My Mother Bids Me Bind My Hair" (Haydn); "Unmindful of the Roses" (Edwin Schneider); "There Sits a Bird on Every Tree" (Arthur Foote); Grace M. James, soprano; Homer J. Grunn at the piano. Sonata for violin and piano (Henry Schoenfeld of Los Angeles); Julius Bierlich, violin; A. J. Stamm, piano; allegro con spirito energico, Romanze, Rondo. "Pilgrim's Song" (Tschalkowsky); "Mother o' Mine" (Tours); "Glo Poesente" (Faust) (Gounod); Fred G. Ellis, baritone; Homer J. Grunn at the piano. Selections—Charlotte A. Powers, reader and story teller. "The Call of the Desert," a one-act Indian and musical play by Ruth Comfort Mitchell of Los Angeles—Gerald, Lord Roxbury, Aubrey John Tilley; Lady Marian (his sister), Edith Adams Stewart; Lo-lo-mi, a Hopi Indian girl called Lola Hope, Luellyn Mayne-Windsor; May Burnham Orcott, accompanist; Henrietta Spader, director. Musical numbers: "Waltz di Musetta" (La Boheme), (Puccini); "Chanson Espagnole" (Dilibes); "Coming of the Montezuma" (Troyer); song of worship sung on the cliffs at sunrise, sung in Indian. Lola's studio, New York. Time, the present. With the reopening of the regular season it is the intention of the club directors to invite women to each alternate monthly meeting. Arrangements are already in progress for a program to be given by local composers at the next "ladies' night," an arrangement which will prove of special interest to the members and their friends.—L. A. Herald.

THE CURRENT "HARPER'S WEEKLY."

The issue of Harper's Weekly for October 8th contains an interesting account of the workings of the prohibitory law in Oklahoma City, by I. T. Martin. Under the title "Where Kings Broke Bread" Rowland Strong tells of the passing of the famous Cafe Anglais restaurant in Paris, which is to be turned into a bank. William Winter contributes to this number the second instalment of his seasonable dramatic criticism. In the editorial pages the recent Republican and Democratic New York State conventions are amply treated. This issue contains the first instalment of a new detective story, in two parts, by Freeman Putney, Jr., and the regular humorous and financial features.

Eugene Blanchard, the brilliant young pianist, will give a concert at the Columbia Theatre during the latter part of October. An exceptionally select program has been prepared for this occasion and further particulars will appear in the next two issues of this paper.

Theodor Salmon, the well known pianist and teacher, who has recently left for a European trip is now in Paris where he is attending all the important musical events.



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THE BEVANI OPERA SEASON.



WITH this week the Bevani Opera Company concludes its exceptionally successful San Francisco season. Indeed it may well be recorded without exaggeration that from a financial as well as artistic point of view this season was one of the most successful Italian Opera Company engagements ever witnessed in this city. Alexander Bevani deserves every possible degree of credit for the general satisfaction given our music lovers by his splendid forces. As a matter of fact the Bevani Opera Company is concluding a fourteen week engagement in the vicinity of San Francisco of which seven weeks were spent in Oakland. This represents a period of three months during which 126 performances were given or 28 performances more than during the famous Tetrazzini seasons at the Tivoli Opera House and consequently there has been established a new record for Italian Opera seasons in this territory. It is furthermore a gratifying fact to be able to say that the engagement was a profitable one and that the management has the satisfaction of having cleared quite a handsome sum above its expenses. There are, however, other features aside from breaking the record of continuous Italian grand operatic performances which make this remarkable Bevani Opera season memorable.

We have never witnessed an Italian Opera Season in San Francisco which was noted for such a tasteful and handsome display of scenery and costumes and especially for such a youthful and pretty chorus displaying such a remarkable degree of vocal skill and musicianship. One of the finest features of this engagement was the excellence and charm of the chorus. Another feature which surpassed every season similar to this was the general satisfaction given by those cast for secondary roles. Among these artists may be mentioned: Helen Newcombe, Marie Scherzer, William Giuliani, Secci Corsi, Arthur Mesmer, Marcel Peron, G. Napoleoni and others. Just think of it! Not less than seven satisfactory artists who sang roles outside the principals! This is breaking the record of even the seven dollar Metropolitan productions which were given here at the old Grand Opera House. The stage management, too, proved to be far above the average. Among the principal artists there may be mentioned

at least five of exceptional merit and one of these made a sensational success, namely, Regina Vicarino. Her colorature work was simply superb and the enthusiasm she aroused in Lucia, Traviata and Rigoletto can only be matched by the wild scenes created during the Tetrazzini triumphs. The other four artists who made a very deep impression are Battain, the possessor of a rarely beautiful tenor voice, Sacchetti, a tenor of unusual artistic faculties, Achille Alberti, a baritone of both vocal and artistic skill far above the usual Italian opera singer and Ettore Campana, the possessor of a remarkable baritone voice which seems to be a duplicate of the wonderful organ possessed by the unforgettable Salassa.

We are so explicit and so emphatic in our estimation of the Bevani Opera Company because this organization is about to visit Los Angeles where this paper is fortunate enough to have many friends who will be glad to hear an authoritative report. We especially recommend the Bevani Opera Company to the good graces of our critic-friends Julian Johnson of the Los Angeles Times, Othelman Stevens of the Los Angeles Examiner, and Mr. Colby of the Los Angeles Express. We would gladly include here the critic of the Los Angeles Herald, but believe there has been a change lately and we have not the pleasure of knowing the new critic. We also want to call the attention of Mrs. Harry Clifford Lott, the able critic of the Los Angeles Graphic, to this splendid company. In recommending this company so highly to our Los Angeles colleagues we want to assure them that we do not do this from any personal motives, but simply as a mere act of duty on the part of a sincere admirer of meritorious musical services who values the necessity of straightforwardness in the matter of distributing reliable musical information. We know that our Los Angeles friends welcome our efforts in this respect.

In conclusion we desire to emphasize the fact that we have never witnessed quite such satisfactory performances for the prices of admission charged by the Bevani Opera Company, nor have we ever witnessed better performances for twice the price of admission and in some instances we have not witnessed superior productions at admission prices of seven dollars. We are stating here a fact which we are willing to vouch for whenever we are called upon to do so. We want to assure our Los Angeles readers that they have never been given such value for their money and if any of our readers find that we were mistaken in our judgment we want them to write to us and we will cheerfully admit that we are not able to judge the artistic merit of a musical performance. We are certain that any music lover will obtain unusual satisfaction from the performances of this excellent organization. In order to prevent any similar experience as the company had in San Francisco, where it took two weeks before the public realized the merit of the organization, we should suggest that the season begins with either Rigoletto or Lucia giving Vicarino a chance to take the city by storm.

Lajos Fenster, violinist and Violet Fenster, pianist, will appear before the Pacific Musical Society on Wednesday morning, October 26th and present the following program: Sonata op. 47 (Beethoven) dedicated to Rudolph Kreutzer, First movement, Adagio sostenuto—Presto; Hungarian Rhapsodie op. 46 (Hauer), Rondo Capriccioso op. 14 (Mendelssohn); Fantasie Impromptu op. 66 (Chopin), Concerto for two violins and piano (Bach), the second violin will be played by Theo. I. Fenster.

MADAME PASQUALI CONQUERS HER AUDIENCES.

The music lovers of Tacoma showed their appreciation of talent and technique, skill and richness of voice last night when the two famous singers, Signor Antonio Scotti, the world's reputed best baritone, and Madame Bernice de Pasquali captivated them with the songs they sang in concert at the Tacoma theatre under the direction of Mrs. Bernice E. Newell. Much was expected of Scotti, whose fame has preceded him for a dozen years, and it was supposed that Madame de Pasquali would be equal to the occasion of singing with him, and in fact, she was. It was a surprise to many to hear the rich, bird-like notes of her voice, the sweet interpretation of the melodies of forest, the trills like running water in brook, the cadences that made hearers forget that it was a woman singing—they thought indeed of birds. Already a singer of note, Madame de Pasquali sang her way into the very hearts of the audience last night as did Scotti, and while it is admittedly a fact that he is the superior artist, Madame de Pasquali loses nothing by comparison with even the famous baritone. Together, regardless of the great difference in tone and quality, their voices blended in charming manner as they sang the duets from "Don Giovanni" and "Barbiere di Siviglia." Perhaps one of the reasons why Madame de Pasquali won the hearts of the audience last night is because of the sweet songs she sang in English, a group of old Irish songs winning a place for her easily and charming the rapt listeners. "The Irish Love Song" and "The Mother's Lamentation" in which latter a pathos was expressed that was tearful, and "The Low-Backed Car" was sung in that rare fine manner found only possessed by the greatest singers. Together with the understanding of the words the audience felt the beauty of the voice and the presence of the singer as she smiled and sang freely as a bird.

"If I Were a Bird" was a number with which she encored, and a more suggestive thought probably could not have come to the hearers; Madame de Pasquali had almost established that she was. The last duet by the two singers from "Barbiere di Siviglia" filled the audience with delight and so great was the appreciation that many had left the theatre thinking the concert over when the applause recalled them, and from every side men and women stood ready for the street and carriage listening to the last strains of the encore. The concert is the first of a series in which will be heard Madame Galski, Josef Hoffman, Bonci and Kocian.—Tacoma Daily Ledger.

It was evident the audience had hoped for an English song, but the hope was vain and when Scotti began the number for the third time a ripple of amusement ran over the house, for it suddenly realized that the desires of the audience can be brushed smilingly aside by Genius. Mme. de Pasquali's superb lyric soprano was admirably exploited in her introductory solo, the Polonaise from "Mignon," her wonderful range, her temperament, the brilliancy and sparkling quality of her voice calling forth well-deserved applause from the audience. She responded with the Lehmann, "If I Were a Bird." The group of Irish songs, which she gave, following the intermission, were admirably chosen to display her temperamental qualities; the "Irish Love Song" was given with passionate fire and followed by the "Mother's Lamentation," filled with the weird melancholy that characterizes so many of the folk-songs and then in a flash she was full of rollicking Irish ardor, singing to Peggy in "The Low-Backed Car." In response to the encore she gave "Come Back to Erin" with great feeling.—Portland Evening Telegram.

LILLY LEHMANN TO VISIT AMERICA.

According to A. F. Adams, managing director of the Quinlan Musical Agency in America, the coming musical season promises to be one of the most active ever known. Mr. Adams returned from Europe recently aboard the "Lusitania." While on the other side, he closed contracts for many representative artists in the world of music calling for their appearances in the United States, England, Ireland, France, Germany and Australia, through the various Quinlan Agency offices in these respective countries.

"The American public will, I am sure, be glad to know that we have arranged to bring Lilly Lehmann here for an extensive concert tour in the fall of 1911," said Mr. Adams. "This greatest of all sopranos is now enjoying recognition on the continent superior to any she has ever received previously and it is impossible for her to fill all of the engagements offered. Just now Mme. Lehmann is preparing a Mozart festival at Salzburg in which she is engaging all of the singers and, personally directing the productions to be made. Were it not for her extraordinary conscientiousness we might

have brought her over for a tour of this country in January, but as she insists on devoting all of next Spring and Summer to the selection and arrangement of the programs to be given, her first appearance cannot take place until a year from the approaching Fall.

"I am of the opinion that Mme. Lehmann's song recitals will surpass, in artistic achievement, any she has presented to the concert going public of the United States. Whenever she sings abroad the seat prices are advanced above the highest marks customary and many who do not secure their tickets in advance are disappointed in not being able to obtain admission. I brought back a tentative contract for the consideration of Mme. Schumann-Heink for her appearances with Mme. Melba in Australia in the Spring of next year. Had it been possible for the great contralto to have accepted her honorarium would have been the largest ever paid a contralto and her opportunities exceptional. However, arrangements already closed for Mme. Schumann-Heink's presence in opera with the Beecham Company at Drury Lane during the Coronation season in May and June of 1911; at Bayreuth and Munich in July and August; her many appearances in France, Germany, Australia and Hungary immediately afterwards and others already contracted for, prevent.

"The American debut of Efreim Zimbalist, the twenty year old Russian violinist who is startling audiences on the Continent by his marvelous playing, is certain to provide one of the musical events of the season of 1911. This young man is declared by his critics to be a genius. Fortunately, because of the co-operation of Josef Hofmann, we are now able to permit his appearance during the month of January next and to extend the length of his tour in the United States a full month. Usually, Hofmann takes a vacation in mid-season and January was the time selected. Now, however, many clubs, orchestral societies and other organizations who have been anxious to secure his services, will not be disappointed. He will open his tour October 24th in Carlisle, Pa., and will make his reappearance in New York on Saturday afternoon, October 29th. His engagements include fourteen appearances with the Boston Symphony Orchestra.

"The increasing popularity of Mischa Elman in America and England made it necessary for the Quinlan International Musical Agency to cancel the engagement made for him in Australia until next year, when the gifted violinist will play there for the first time. Elman's recent recitals in England have caused unrestrained enthusiasm, and he is outdoing even his earlier superlative performances. Elman's American tour will open with ten concerts with the Boston Symphony Orchestra in January next and will continue until the middle of May. Just before I sailed from England a contract was made through Andreas Dippel of the Chicago Grand Opera Company, for the exclusive rights of John McCormack's services in concerts here next winter. We have had many demands for the great Irish tenor to sing in orchestral concerts and clubs, and now it will be possible to grant them. While I was in London, I closed contracts for the appearances in the Beecham Opera Season of the Coronation year, for Louise Homer, Alma Gluck, Marguerite Lemon Clarence Whitehill, Allan Hineckley and Herbert Witherspoon. It is my belief that the next two years will bring noticeable broadening of the patronage accorded musical performances of the best character in every country where the Quinlan International Musical Agency is represented."

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Signor Scotti and Mme. De Pasquali, Singing to a Full House
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Success in Their Opening Concert.

The Greenbaum concert season was opened splendidly, at the Columbia, last Sunday afternoon. The theatre was filled. The singers made good, though in the case of Mme. Bernice de Pasquali somewhat on different lines than may have been anticipated. The accompanist, Mr. Maurer, performed in a masterly manner, with difficulties due to a lack of rehearsal of some of the numbers, which made the showing of musicianship all the more remarkable. The soloists, Signor Antonio Scotti and Mme. de Pasquali, had an audience that was perfectly sympathetic, which was evident after the two opening numbers, the Prologue from "I Pagliacci" by Signor Scotti and the Polonaise from "Mignon" by Mme. de Pasquali. Thereafter the applause was practically unlimited. The two singers had won the favor of the people, and the auditors were practically insatiable in asking for encores almost without number.

Concerning Signor Scotti much may be said, but, as he has sung in San Francisco before and as Mme. de Pasquali is new to this city, except by reputation made elsewhere, the claims and reasons that the lady made in her first San Francisco appearance for endorsement as an artist, may have precedence as a matter of interest in consideration. Mme. de Pasquali is of imposing appearance. She has a mobility of countenance that would make the fortune of any emotional actress who could offer any pretension to musical artistry. She is gifted with an emotional and responsive nature, coupled with clear insight into the significance of the words she sings and is perfectly able to use the vehicle of song most effectually to heighten the effect of all her reflected impressions.

She has diction, which means that she adds clear enunciation and a large degree of perfection in verbal felicities to her inherent faculties. Then, as her musical organ, she has a voice that is velvety, facile, trained to sing coloratura within certain range with splendid ease and smoothness and add to all this that she has the art of listening to herself, one of the greatest endowments that any singer can have to insure the best effects.

Does all this entitle her to be called an artist of the first rank? She is an artist without any chance of discussion. Is she dramatic? Unquestionably she is dramatic, but not by reason of great force or strong effects of top notes but by temperament, educated by experience, to move her auditors to tears or laughter, rather than to make them split their gloves in great excitement.

Her appeal, at least such was largely the fact, last Sunday afternoon, is to the wholesome and homelike traits of mind that are common to the race and that have tremendous sway in dictating the events of the world, simply because they are a common heritage of mankind and are the basis of emotions that ennoble rather than distract.

Mme. de Pasquali gave up so much of her time to singing pathetic ballads that some criticism has been published concerning her selections. That, to my mind is unjust. There is no reason why she should not sing ballads artistically. No one ever censured Patti for singing "Home, Sweet Home" or "Coming Thro' the Rye," nor does the memory of Jenny Lind, or any of a score of great singers suffer because they were fond of small songs, used to vary programmes. Mme. de Pasquali evidently appealed greatly to her listeners, and the audience was by no means musically inexperienced or idle minded. The other side of her artistry applied to the singing of the "Mignon" music and to melodies from the works of Mozart and Rossini, was as admirable as that displayed in the ballad songs that were sung with an intensity and feeling that held the hearts as well as the ears of the audience.

The truth is that the entire tone of the first concert of Scotti and Mme. de Pasquali was subdued. There was no attempt to "tear a passion to tatters." There was no reaching for high notes, sung fortissimo, to bring shrieks of "bis" for that which does not properly denote artistic work, but is largely an exhibition only of compass. In this classification of the program, of course, the "I Pagliacci" prologue may be excepted, but that was given by Signor Scotti, purely for its artistic merits as a composition and was devoid of all striving for the purely theatrical.

At the beginning of her part of the performance Mme. de Pasquali, with the "Mignon" polonaise made it clear that her voice was competent to render that composition, which is a sure test of a certain set of musical requirements. It was not sung in what is commonly called the brilliant style, but its difficulties were conquered—If indeed the singer found the numerous florid adornments in which it abounds to be difficult

—with seemingly the greatest ease. That performance was sufficient, in itself, to stamp her as an excellent exponent of the florid Italian school, in which the talents of Verdi, Rossini, Donizetti, Bellini, et al. were wont to revel.

Then, this being accomplished, Mme. de Pasquali, followed out her own ideas evidently, concerning the selections with which she wished to be identified on the occasion of her initial appearance in this city. She sang a group of three songs by Tosti, Brahms and Dell Aqua, all of the gentle sort. She sang next, after giving an additional number or two, a duett with Signor Scotti from "Don Giovanni." Then she gave some Irish songs.

Of these the two that will be remembered as identified with her for pathos were "The Mother's Lament," which was sung with such fervor that, at its close, the singer was in tears; then the "Low Back Car," which was arch and melodious to a degree. If Mme. de Pasquali should compose songs and write the words for them, that is about the sort of composition that, I fancy, would bear her name. She is the pleasing apostle of the melodious from instinct rather than from limitations. Perhaps enough has been said about her to convey at least the impressions of one of her auditors.

Signor Scotti, when he began, seemed to be nervous. The vibrato in his voice in the "Pagliacci" prologue was marked and all pervasive. Perhaps he remembered the stirring events attending his last visit to San Francisco, in April 1906. Whatever the fact may be he had no vocal defects to mar his performance in the remaining numbers. His immediately enthusiastic welcome placed him entirely at his ease. After that he was the embodiment of humor as well as of good tone form. His voice has the evenness of quality that was remembered by those who have heard him before. The richness and pleasing use of it were found to be all with him. Everything that he sang demanded an encore. In fact there were so many encores that the length of the program was practically doubled.

Signor Scotti made his greatest hit with "Quando Ere Puglies" from Verdi's "Falstaff" which the audience called upon him to sing three times, which he did with so much of humorous gesture and manner and mood that the audience hearers took him into the cosy corner of their appreciation to laugh aloud with him. In the duet from "The Barber of Seville," which was the last number on the stated program, both of the soloists proved their flexibilities and capacities of voice. The second public concert was given Thursday evening in the Novelty Theatre to be reviewed in this number. The third concert will be given to-morrow afternoon at the Columbia Theatre.

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The opening meeting of the Matinee Musical was held recently at the new club rooms in the Gamut Club building. Mrs. James Ballagh presided and introduced L. E. Behymer as the speaker of the afternoon. Mr. Behymer's talk followed the line of the work of pioneers in the musical world. He urged the women of this club to further the development of musical interest, and specially commended those members who are working for the purpose of reviving that knowledge of music which has been allowed to become dilled through inattention. "The city of Los Angeles has singers equal to practically every singer that the East or Middle West can send us," said the speaker. "It is the singers from California who constantly reinforce the New York choruses." Mr. Behymer's remarks were frequently interspersed with reminiscences of his managerial experiences. His intimate acquaintance with the big men and women of the musical world gives him a fund of amusing stories and personal details concerning them, and to the devotees of music and others as well as his talks are always delightful. A musical program was given during the afternoon with these numbers: Piano duet, Mrs. Frank Hill and Mrs. C. A. Stutzman; song, "Lovely Spring," Miss Florine Hannemine; piano solo, Scherzo D minor (Chopin), Mrs. L. D. Tier; song, "Jocely," Mrs. Henry Wiltse; violin obligato, W. H. McDonald; violin solo, Canzonetta, Mrs. Mary Underwood; song, "Comeperne Sereno," Mrs. Adele Hill Thompson.—Los Angeles Herald.

Under the auspices of the Organists' Guild, a new choral society has been successfully organized. It is a chorus of mixed voices, and is under the direction of Mr. Ernest Douglas. Its second rehearsal was held Tuesday evening, with an attendance of thirty-two, and was marked by much enthusiasm. Work has been begun on Mendelssohn's "Hymn of Praise" and Stanford's "Awake, My Heart." It is hoped that a large chorus, capable of doing heavy work, may be developed from this beginning, and additions to the membership are desired. Rehearsals are to be held Tuesday evenings at St. Paul's parish house, where applicants will be received. A concert is to be given in December. Mr. A. J. Stamm is accompanist.—L. A. Graphic.

The Los Angeles Graphic publishes the following interesting item: "What is a new and interesting combination of local artists is a mixed quartet consisting of Mrs. Bertha W. Vaughn, Mrs. Estelle Heartt-Dreyfus, Mr. Roland Paul and Mr. Harry Clifford Lott. The first work to be essayed will be the beautiful "Gypsy Songs" of Brahms. The quartet will be heard in recital in Los Angeles and elsewhere."

The following officers were recently elected by the Dominant Club to serve for the ensuing term: President, Miss Jennie Winston; Vice President, Mrs. Edwin G. Voight; Secretary, Mrs. Jennie Hagen Goodwin; Financial Secretary, Miss Lalla Fagge; Treasurer, Mrs. Norma Rockhold Robbins. Membership Committee: Mrs. J. G. Ogilvie, chairman; Mrs. Katherine Kimball Forest, Miss Katherine C. Ebbert; program committee: Mrs. Gertrude Parsons, chairman; Miss Alice Coleman, Miss Harriet Johnson; social committee: Mrs. L. J. Selby.

On Saturday afternoon, September 24th, the Von Stein Academy of Music of Los Angeles gave the 178th Students' Recital at the Academy parlors. The program on this occasion was as follows: Kenneth Montee—Slumber Song by Gurilitt; Sadie Watson—Hunting Song by Dutton; Dorathea Vogel—May Morning by Heller; Edythe Gunn—Sonatina by Lichner; Selma Siegelman—Waltz by Tschalkowsky; Helen Adams—Etude by Wollenhaupt; Edith Thompson—Evening Song by Klein; Edith R. Thompson—Happy Farmer by Schumann; Mona Newklrk—Etude by Chopin; Clarence Bates—Waltz E. major by Moszkowsky; Clara Russakov—Impromptu by Chopin; Misses Payson and Brigham—Valse for two pianos by Arensky; Misses Russakov, Skelton, Brigham and Payson—Pagliacci—Prologue for two pianos by Leoncavallo-Wolf.

Harley Hamilton, director of the Los Angeles Symphony Orchestra, the Women's Orchestra of Los Angeles and one of the leading musicians on the Pacific Coast spent a few days in San Francisco last week on his way home from Europe. Mr. Hamilton stayed four months away from home and half of this time was spent in Munich, one of the most cultured music centers in Germany. He also visited Salzburg, Paris and London and of course spent some time in New York before going West. While abroad he listened to all that was worth listening to and brought with him a number of the latest compositions for his orchestras to be presented in Los Angeles during the season. While in Munich Mr. Hamilton met Maud Fay who he says is becoming more and more famous and also Marcella Craft of Riverside, who is also singing at the Munich Royal Opera with brilliant success. Mr. Hamilton naturally saw and heard all he could of the Mozart Festival in Salzburg and the Wagner and Mozart festival plays in Munich. He also attended the Strauss festival and met the great composer several times. During nearly his entire stay in Munich it rained with the exception of eight days. Mr. Hamilton attended the Passion Play in Oberammergau on July 4th and it snowed and rained all day. There was also snow in Innsbruck, a little city in Bavaria during July. Mr. Hamilton expressed his astonishment at the tenacity of Richard Strauss who during one week conducted three of his operas, namely, Feuersnot, Salome and Elektra, three of his symphonies, two chamber music concerts and played the accompaniments to twenty of his songs, one cello sonata and one violin sonata, all of this during eight performances given in one week. Mr. Hamilton also attended a Wagner opera at the Grand Opera House in Paris and was greatly disappointed at the inefficient performance given, especially when he compared it with the flawless performances in Munich. Mottl conducted the Wagner and Mozart operas in Munich and Mme. Fassbinder and Knote, the tenor were stars of the season. Tilly Koenen scored a triumph during the Strauss week. Mr. Hamilton is now back in Los Angeles and will begin rehearsals immediately. While in San Francisco Mr. Hamilton was entertained at dinner at the Bohemian Club by W. J. McCoy, the composer of this year's Bohemian Club Jinks.

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Those who have followed carefully the progress of the Bevani Opera Company engagement must have noted with much gratification the satisfactory achievements of Margaret Jarman of Los Angeles. It is one of the dearest wishes of the Pacific Coast Musical Review to see efficient artists born in the Far West introduced to the musical public and conquer for themselves a permanent success. Although but twenty years of age Miss Jarman exhibited remarkable ease in her stage deportment and thorough knowledge of the vocal art in every role she essayed during the fourteen weeks' of the Bevanis surprisingly successful season. She made a lasting impression upon her admiring audiences not only because of her charming personality, her many attractions and her notable youth, energy and enthusiasm.

We have never witnessed the work of a new aspirant for operatic honors that lacked the disagreeable features of inexperience to such a remarkable extent as the work of Miss Jarman. Her improvement was astounding and as Amneris in Aida, Azucena in Trovatore and Seibel in Faust Miss Jarman proved to be one of the most delightful features of the Bevani engagement. Miss Jarman's unquestionable vocal knowledge was acquired during two years of diligent study with Achille Alberti, the artist par excellence of the Bevani Opera Company and although the young contralto's practical experience has virtually just begun she has already scored successes in the East in such operas as Trovatore, Faust, Aida, Rigoletto, and Carmen previous to her San Francisco appearance. The character of Miss Jarman's triumphs may easily be gathered from the following tribute penned by that erudite critic and musical raconteur George E. Krehbiel of the Cincinnati Enquirer of April 10, 1910:

The following communication was received from George E. Krehbiel: "But there was at least one source of gratification to those who went to the theatre last Monday night, and that was the fact that the performance served to bring to light a remarkable talent. It was the first appearance upon any stage of Miss Margaret Jarman, a very young prima donna, a native of California, who had acquired something of a vocal, general musical and dramatic education in New England, in the exacting role of Amneris. Students of opera know what a severe test that part is, and to such who were among the audience the young lady's efforts at an adequate portrayal must have appealed with unusual force. Miss Jarman has not reached her twentieth year, yet she is almost heroic in physical development, and she brings to her work an intelligence and grit that would do credit to a much more matured artist. She has some of the natural failings of youth, to be sure; unsteadiness (but only in a slight degree), impetuosity and an all-consuming desire to outshine everything and everybody, both on and off the stage. A laudable ambition, this last item, truly, but only hard, careful study, more and better voice cultivation and a larger stage experience; in fine, maturity in every direction will turn the present desire into ultimate actuality. And as she seems to have more than a modicum of common sense and plenty of perseverance, it appears more than likely that a few years will see her occupying an exalted position among the really great operatic artists of the present generation. Temperamentally she is wonderfully endowed, and she is, besides, a very capable actress. So, allowing for the excusable tendencies of youth and taking into consideration the important fact that she went to her task Monday night without having had even as much as a single rehearsal and achieved the success she did her performance must be set down as a veritable tour de force, such as has not been witnessed upon the operatic stage of this city within the memory of the present writer."

When Bonci, the famous tenor heard Miss Jarman sing he said enthusiastically: "There is no doubt that you will become a great artist, Mademoiselle, a big star of the near future. Success is waiting for you, if you are patient and perseverant enough to walk courageously up to it." Surely those who know Miss Jarman recognize in her an artist of unusual patience and perseverance. The Bevani Company will soon appear in Los Angeles, the birth-place of Miss Jarman and it is to be hoped that the management of the company will honor the Los Angeles girl and her fellow citizens by permitting the young artist to appear in the role of Carmen in which she has scored quite an artistic victory during an Easter engagement.

A. M.

SAN FRANCISCO MUSICAL CLUB'S "JINKS".

For the first time in a number of years, the members of the San Francisco Musical Club celebrated Founder's Day, October 6th, not by the usual annual reception, but by reviewing the old custom of a "Jinks" program which drew the members together in an atmosphere of mirth and good will, and stimulated mutual acquaintance and interest.

The Century Club hall presented a hospitable and animated appearance on Thursday, filled as it was with small tables at each of which one of the officers or members of committees acted as hostess to her chosen guests. When all were seated, the fun began with an illustrative talk by Mrs. Cushing, who wittily introduced the orchestra of the Kinder Symphony. The charming music of Reinecke's work was delightfully

rendered, and showed that the Club has ample reason to be proud of its "strings," as well as of the director's gifts evinced by Miss Valesca Schorch.

The symphony was followed by a set of Kinderlieder, given by the Choral section of the Club, interspersed with a group of songs which were delightfully sung by Miss Marion Cumming and Mrs. Richard Rees. Although the chorus sang without a leader, the admirable training of Mr. Wallace Sabn was evidenced by the careful phrasing and unanimity of attack noticeable throughout the work.

Much interest has been awakened by the individuals in Chinese costume scattered about the hall, and when the president, Mrs. William S. Noyes, led her Chinese orchestra on the stage the reason for this gorgeous and picturesque costuming was explained. The performance of this orchestra was the hit of the hour. Cymbals clashed, drums boomed, moon-fiddles added their dissonance. The crowning delight was the trumpet solo by the coolie member of the band, to whom undoubtedly belonged the laurels.

During the refreshment hour which followed the program, Mrs. Noyes called on Mrs. Deane, the president of the Pacific Musical Club, for a speech. The response was graceful and gracious. Mrs. Deane indicated the common aims of both organizations, and bespoke their friendly emulation in promoting the love and study of the divine art of music in San Francisco.

VIOLA ALLEN AT THE SAVOY.

"This is some troupe" is what I heard said after the first act of "The White Sister" at the Savoy last Monday night and this remark voiced the sentiment of everyone within hearing. A cast of four top-notchers with an excellent old woman character actress and harmonizing minor players certainly is, to use the same style of expression, "going some."

A good many years ago Minna Gale was leading woman with Edwin Booth. She retired from the stage for a long time and has only recently returned. She has a voice that is a delight to listen to and every syllable is clearly enunciated and without the slightest effort. She acts the part of Countess Chearamonte with distinction and one might almost say charm, as far as the repellent character permits.

Then James O'Neill, Monte Christo O'Neill, as Monsignore Faracinesca—it is hardly necessary to say anything to San Franciscans about this well known actor in the play. He is the kindly gentle priest except when he lifts his voice in anger against the enemies of the Church and then he is a real member of the Church militant. He plays the part in his usual finished manner.

Viola Allen, dressed always in her nun's garb, has no opportunity to rely on anything but her mobile features and her pleasing voice. She gives a realistic presentation of the agony of Sister Giovanni's soul when she discovers that her lover for whom she mourned as dead is still alive and has come back to marry her. She rises to her opportunity nobly in the third act where the desperate lover has forced her to sign a request for a release from her vows and where she shows him how it means disgrace for both of them. Her pleading with him rouses his better nature and in a final scene he destroys the paper after she has signed it.

The lover, played by Henry Stanford, is also finely done. The author is unkind to him in making him such a hound in one part and he has to regain the audience's sympathy. This may be all right in the novel from which the play is dramatized—there the author can go into psychology and show how desperate he has become and why he acts in such a despicable way—but it is a pretty hard thing to do in a play and it is a difficult task to set an actor. Mr. Stanford handled the part with rare skill. The character part of Madame Bernard, the old governess is delightfully played by Fanny Addison Pitt.

The program says "The White Sister" is F. Marion Crawford's last and strongest play. Mr. Crawford wrote a great many delightful novels but he never was away behind the times in his playwriting. The play is poor but such a company is worth seeing in any old play. If the Schuberts keep sending us such casts in the fine list of attractions they promise this season we are in for about the best season on record.

JOSEPH M. CUMMING.

William Edwin Chamberlain, the barytone, is to be one of the soloists at the next concert of the Stewart Orchestral Club at the McDonough on November 10th. He is to give a recital soon before the Saturday Morning Club of Sacramento. He is also engaged to sing for the Pacific Musical Society of San Francisco. He is now choir-master of the Grace Methodist Church of Berkeley, a position he is eminently qualified to fill.



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GROWTH OF SYMPHONY ORCHESTRA IN AMERICA.

The Symphony Orchestra is coming into its own in America. Preparations for the coming season—which opens early in October in various parts of the country, from Boston to Los Angeles—surpass any heretofore attempted. Directors of the established symphonic organizations are now feverishly engaged in securing new works for presentation and soloists who will help sustain the interest already aroused. It is a task of magnitude, to hold the attention of symphony music patrons, and requires musical giants to successfully complete the undertaking. Before his departure for Europe Max Fiedler, conductor of the Boston Symphony Orchestra, said the hardest season of his career lay before him. Gustav Mahler, head of the Philharmonic Society of New York, before sailing promised many new compositions and more solo performers next year than he supplied during the one just completed. Frederick Stock, of the Theodore Thomas Orchestra (originally the Chicago Symphony Orchestra), is now searching for novelties to be played by his men in the twenty-two weeks' season approaching. And so it is progressing with other directors, among whom are Walter Damrosch, of the New York Symphony; Henry K. Hadley, of the Seattle Symphony; Emil Oberhoffer, of the Minneapolis Symphony; Harley Hamilton, of the Los Angeles Symphony, and Leopold Stokowsky, who wields the baton over the members of the Cincinnati Symphony Orchestra. Less than a decade ago a programme of symphony music was an event of moment in most communities. Today a dozen cities—not to mention the town of Altoona, Pennsylvania—have permanent organizations devoted to orchestral compositions of the loftiest standard, all laboring toward a common artistic goal.

The chief factor in the development of a taste for a musical work appearing on the average symphony programme, paradoxical though it may seem, has been the soloists. The great pianist, violinist or singer has always proved an attraction drawing many people, untutored in the classics, to concerts of this character. And now, more than ever, the personality of the exceptional artist is required to assist in maintaining the interest which has been stimulated. Although the symphony concert patron insists upon the solid orchestral compositions of all schools as the basic musical structure of every programme, a Josef Hofmann or Schumann-Heink, also, is quite as necessary. Because of his signal success last year with all the orchestral associations of this country, Mischa Elman has been induced to return in the fall for the most extensive American tour he has yet made. He will play twelve times with the Boston Symphony and once each with the organizations in the cities of Philadelphia, Chicago, Los Angeles, Seattle, Minneapolis, St. Paul, St. Louis, Cincinnati, Louisville, Altoona and Detroit and the New York Philharmonic. Mme. Schumann-Heink, the operatic contralto, will be nearly as busy, for her services are in never-ending demand. Joseph Hofmann—master of the pianoforte—has, likewise, been engaged for twelve appearances with the Boston Symphony and is to play with all the leading symphony societies in America. Louise Homer, too, is to be "loaned" by the Metropolitan Opera Company for numerous symphony concert occasions, and Charles Gilibert—late of the Manhattan Opera Company, but now of the Metropolitan Opera, a baritone—will sing for a number of organizations fortunate enough to have spoken early for him.

THE THEATRE IN NEW YORK.

As the new season opens it may not be amiss to glance at the active effort which seems to be in progress to convert New York, long the great and reputable dramatic center, into a sort of "theatrical finishing-shop." Rapid and excessive increase in the number of theatres within it is especially noticeable, as indicative of the growth of an injurious policy of theatrical management, which affects the whole country. Many more theatres exist in this capital than can be supplied with good new plays (the quest is all for novelty), and with good actors. The fact of a trend toward that condition was some time ago declared in the press, by this pen, but then it was strenuously denied. Of late several conspicuous managers, Mr. Daniel Frohman and Mr. Alf. Hayman among the number have publicly avouched and deplored it, saying there are "too many theatres" in this city. The reason for this injurious excess might advantageously be considered now, with a view to the application of a practical remedy,—or, at least, with a view to right comprehension of existing conditions. The Theatre, as a business mart, has expanded more than it has developed as a vehicle for the art of acting. There are thousands of theatres in the United States,—representing an investment of

millions of dollars,—all of which theatres must be supplied with attractions, in order that they can be kept open and made remunerative. Much money is to be gained by keeping them open, if the public can be allured, and predominant theatrical managers, eagerly desirous to acquire that money, have devised a means by which their acquisitive craving can, as they believe, be satisfied. "A New York success" is still the potent magnet, the country over. But there is a difference; in former days productions were made "on the road" with a view to satisfaction of enlightened taste in the capital. In this time, though success here is still earnestly desired, the enterprise is to manufacture auspicious repute by making productions almost anywhere, and passing them through New York—as slowly as may be—with a view to reap gain by supplying "the road." The speculative manager, good new plays being few and quickly pre-empted, obtains something which he calls a play (almost any fabric of dialogue, however vacuous, is utilized), produces it in some little country town, brings it to New York as soon as possible, keeps it current with this city as long as he can, and then sends it forth to earn money in other cities and in the many "one-night stands" that are included in the various theatrical "circuits."—William Winter, in Harper's Weekly.

THE BURROWES COURSE OF MUSIC STUDY.

The readers of the Pacific Coast Musical Review will no doubt have noticed occasionally the advertisement of the Burrowes Course of Music Study which has appeared in these columns. We feel that it is impossible to give the entire benefit of this course upon juvenile musical education in a professional card and we feel that the course deserves to be commented upon in the reading columns, so that anyone who is really interested in the musical education of the child and in the science how to rivet musical features firmly upon the tablets of the memory of the young people, may thus be attracted toward this decidedly advantageous problem. The Burrowes Course of Music Study represents a plan of teaching children which develops accuracy, concentration and memory. It adds charm to the music lessons, makes it easy of comprehension and robs the practice hour of its drudgery. The Burrowes method is the neatest, most complete and most up-to-date vehicle for primary instruction that has yet come to our personal attention.

The result of the Burrowes Course is, to make music study so delightful to children that the work is robbed of its difficulties, and at the same time is taught more thoroughly and more effectively than by the older methods. These results are achieved by the use of songs, stories, games, charts, and mechanical devices, besides the printed music, and the pianoforte, which were the sole tools of teachers of the older school. The games and appliances can be touched and handled by the pupils, and by their means the dry technicalities and theories of music are given a life and individuality which make them as interesting as living things. Among the appliances is the Keyboard Chart, called "Miss Keyboard's School," which represents the keys of the piano and the notes of the staff as scholars in a large school, each of whom has his own name and place, this name and place being fixed in the little student's memory by a story, and by numerous games and drills. Besides this, there are appliances for teaching meter, terminology, the scales, and every other branch of primary music. Besides the appliances and stories, are songs, which help to teach the technical lessons, and at the same time to cultivate the entire musical nature, technical, temperamental and theoretical, and so to lay the foundation for a rounded and complete musical education; an education that will be powerful in developing the many points of character which should be developed by the right kind of teaching. The appliances used with the Burrowes Course of Music Study, are protected by three patents and twenty-seven copyrights.

A great deal more could be said about this excellent mode of musical education, but space does not permit. Those who are really interested in this course may address Mrs. Frances Williams, 2510 Clay Street, San Francisco, or 2202 Durant Avenue, Berkeley.

RECITAL BY MRS. DE LES MAGEE.

A song recital will be given by Mrs. de Les Magee, contralto, assisted by Mr. Ormay, accompanist, at Century Hall, on the evening of November 1st. Mrs. Magee has just returned from a year's successful study in Europe. When abroad Mrs. Magee had a flattering offer to sing in opera in Munich.

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Philip Clay, Vice President of Sherman, Clay & Co., has returned from a trip to Eastern cities where he interviewed various influential piano manufacturers in the interests of the Panama-Pacific International Exposition so that they may use their influence with their Congressmen in securing the selection of the Fair site for the Pacific Coast. Regarding the impression made by Mr. Clay we can not do better than quote a letter from Warren C. Whitney, Vice President of the A. B. Chase Piano Co. of Norwalk, Ohio, which states: "I had the pleasure of spending about a week in New York while Philip Clay was there. We were together a great deal, and you may know without my saying it that it was a great pleasure to be with him. He is very enthusiastic, as all Californians are, about the Panama Exposition for 1915. Mr. Clay did some good missionary work while in the East, which ought to help very materially in persuading Congress to invite the different governments to exhibit at San Francisco."

* * *

H. L. Dickinson of the Chicago office of the Baldwin Company visited this Coast and spent several days in San Francisco. Mr. Dickinson was the guest of E. C. Wood, manager of the Baldwin Company's Pacific Coast stores, from Friday, October 7th until Wednesday evening, October 12th. On that day both Mr. Wood and Mr. Dickinson left for Portland and Seattle where they will look after the company's North-western interests. Mr. Dickinson expressed himself surprised as well as delighted at the wonderful growth and progress made by the San Francisco office of the Baldwin Company since Mr. Wood's inauguration as general manager and he considers the San Francisco field as one of the most promising and finest territories in the United States.

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FAREWELL SCOTTI-DE PASQUALI CONCERT, SUNDAY.

Were there no other number on the program but the "Credo" from Verdi's "Otello" to be sung by Scotti in concert, at the Columbia Theatre this Sunday afternoon, at 2:30 it would be well worth while. It was as "Iago" in this immortal opera of Verdi, with Caruso in the title role, that Scotti made the sensational success of his life in Paris last season, and clinched it with his wonderful performance of "Scarpia" in "La Tosca." In these dramatic works Scotti has no equal living to-day while in the humorous side of his art he stands alone.

At this positively farewell concert Scotti will open the program with this number for "Otello" afterwards singing the beautiful "Aria" from Bellini's "La Sonnambula" and by request repeating Massenet's "Il Re di Lahore" from the Thursday program.

Mme. de Pasquali will offer "Ophelia's Aria" popularly known as the "Mad Scene" from Ambroise Thomas' opera "Hamlet," the tremendously difficult "Aria" from the Brazilian opera "Il Guarany" by Gomez, "Amo" by Titto Mattel, and Henschel's "Spring Song."

Duetts will again be a most attractive feature of the program and it is doubtful if finer singing has ever been heard in this city than in the ensemble numbers offered by Scotti and De Pasquali.

Seats are on sale at Sherman Clay & Co's until Saturday afternoon at five and on Sunday the box office will open at the theatre at 10 A. M. Prices are \$2.00, \$1.50, and there is a big capacity of seats in this theatre at the popular price of \$1.00.

THE GADSKI CONCERTS.

Rarely is it that an opera singer, whose services are as greatly in demand as are those of Mme. Johanna Gadski, devotes so much time to the study of the classic lieder. This ambitious artist is always anxious to advance and study. The result is that she now has a repertoire for concert work equal to that of Dr. Wullner, and far more varied for in addition to giving us authoritative interpretations of the song classics she is also equipped to offer us the standard arias from the immortal German, French and Italian operas.

No singer who visits us has more friends and admirers than this artist whose career we have watched with great interest for she came to us almost unknown and unheralded and we have seen her climb to the very topmost rung of the ladder of fame.. Although Mme. Gadski has visited this city five times in concert Manager Greenbaum announces that her three programs, prepared for this season, and which contain over fifty numbers, do not include over four or five that she has ever sung for us before.

Groups of the more seldom heard works of Schumann, Schubert and Franz will be special features and American composers will also have a good representation by MacDowell, Max Liebling, Henry K. Hadley, Walter Rummel and Edwin Schneider. At each concert the artist will give selections from her famous Wagnerian roles.

The first concert will be given at the Columbia on Sunday afternoon, November 6th when two numbers from "Die Walkure" will be on the list. At the second concert Thursday night, November 10th at the Novelty two scenes from "Siegfried" are promised and at the farewell concert Sunday afternoon, November 13th numbers from "Götterdämmerung" have been chosen.

Prices for the Gadski engagement are \$2.50, \$2.00, \$1.50, and \$1.00. The box office will be open Wednesday, November 2d, at Sherman Clay & Co's and mail orders may now be sent to Will L. Greenbaum at that address.

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ORPHEUM.

The list of artists who contribute to the Orpheum program next week indicates an entertainment of rare merit and great enjoyment. Miss Augusta Glose will present her planologue, spoken songs and imitations of types which have been applauded to the echo, wherever they have been given. Miss Glose is young, pretty and fascinating and her popularity extends from the Atlantic to the Pacific. She is an artist in the truest sense of the word and her performance is one of the most delightful in vaudeville. Spissell Bros. and Company will introduce their novel and original pantomime comedy, "The Continental Waiter," the idea of which was conceived by Frank Spissell in Europe seven years ago and was suggested by the antics of a waiter in a Bohemian restaurant in Vienna. The waiter was a novice and of the Handy Andy order and his finish came with his first evening for by closing time it was discovered that the property he had destroyed exceeded in value the receipts of the cafe. Frank Spissell, who plays the waiter is a perfect imitation of the Continental brand and the setting is European to the smallest detail. Leona Thurber and Harry Madison will appear in an unconventional skit called "On a Shopping Tour" which consists of dialogue, song and dance. Miss Thurber is a strikingly handsome woman who costumes modishly and tastefully while Mr. Thurber excels as an acrobatic dancing comedian. William Flemen and his company are expected to score heavily in a sketch by Victor Smalley called "Back to Boston." It is a romantic little thing set to slang and concerns the short love affair of a pugilist, mistaken identity forming the reason of his disappointment at the close.

Next week will be the last of John P. Wade and Co. in "Marse Shelby's Chicken Dinner," Quinn and Mitchell, The Flying Martins and of the beautiful and gifted Spanish vocalist, actress and dansuese, La Tortajada.

THE EUGENE BLANCHARD CONCERT.

The Pacific Coast Musical Review desires to call the attention of its readers to the forth-coming concert of Eugene Blanchard, the exceptionally skillful young pianist who will give a delightful program of piano literature at the Columbia Theatre on Sunday afternoon, October 30th. It is the duty of every serious admirer of the musical art to encourage every artist of merit who has made his home in this State. It is not at all any particular credit to attend those concerts which everyone else is willing to attend, but it is the especial duty of musicians and music students to encourage those events which appeal directly to musical minds only and which do not appeal sufficiently to the masses to be assured of their patronage. Mr. Blanchard has proved himself in the past a meritorious pianist and his concert is well worthy of success in every respect.

ALL PASQUALI DATES FILLED.

Manager M. H. Hanson of New York informs the Pacific Coast Musical Review that he was forced to decline an engagement for Mme. De Pasquali from the New York Philharmonic Orchestra which was to take place on November 22d and 25th. The declination was due to the fact that the great prima donna soprano had already been fully booked. The dates now fixed for the singer are in Columbus, O., Terre-Haute, Ind., and Erie, Pa. Mr. Hanson is refusing engagements for her almost every day. After her concert tour she will appear at the Metropolitan Opera House in New York for the opera season. Mr. Hanson also states that Mambourg, the cellist arrived on October 16th and Borchard on October 20th. Mr. Borchard will make his New York debut on November 19th.

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Frank G. King
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The choice of Caruso has been ratified by practically all the great vocalists including Patti, Parepa Rosa, Christine Niellson, Louise Kellogg, Emma Albani, Schumann-Heink, Mme. Galski, Johann Strauss, Sembrich, Enrico Caruso, Antonio Scotti, Pol Plancon, Alessandro Bonci, Geraldine Farrar, Emma Calve, Louise Homer.

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ALFRED METZGER - - - - - EDITOR

San Francisco Office

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A QUESTION OF BUSINESS ETHICS.



FEW weeks ago the Pacific Coast Musical Review published an editorial in which were set forth several points of professional ethics which we thought quite appropriate at the time. Among other things we pointed out that resident artists and teachers who give concerts often expect a business house to furnish them with an expensive piano free of charge or demand high commissions for recommending a good piano to their pupils when as a matter of fact they should consider it a part of their professional duty to secure the best piano they can find for the concert as well as insist upon their pupils buying the best piano to be had, no matter what manufacture it may be, without asking a business house to spend any money on such an evident proposition of professional ethics. A week or so after the appearance of this editorial we received the following letter from someone interested in this question of professional ethics:

pect a business house to furnish them with an expensive piano free of charge or demand high commissions for recommending a good piano to their pupils when as a matter of fact they should consider it a part of their professional duty to secure the best piano they can find for the concert as well as insist upon their pupils buying the best piano to be had, no matter what manufacture it may be, without asking a business house to spend any money on such an evident proposition of professional ethics. A week or so after the appearance of this editorial we received the following letter from someone interested in this question of professional ethics:

To the Editor of the Pacific Coast Musical Review:

In the last issue of your valuable paper you comment at length upon various points of professional ethics and devote particular space to the fact that local artists and teachers often ask business houses to furnish expensive pianos free of charge at their concerts when it is really more dignified for the artist to choose what he considers the best instrument and cheerfully pay for such instrument. I thoroughly agree with you on this point as far as the professional musician is involved and there are many other customs prevailing in the profession that are the result of commercialism rather than ethics. But I also believe that what is good for one is good for another and there should be business ethics as well as professional ethics. I purchased a piano recently and in order to obtain a good idea as to the best instrument for my purpose I visited two or three stores. I knew exactly what I wanted, but it was evident the salesman thought he knew more about it than I did. And in two out of the three cases the salesman tried to sell me a piano which I did not want at all. I was told something about tone quality and what not, when every artist knows that tone quality does not count in an upright piano. I furthermore had to listen to abuse of a rival firm and was told that a certain piano cost me more if I bought it at another house than if I bought it at his place. Now I went to buy a good instrument and it was immaterial to me what one music house thought of another. The salesman only irritated me and I finally left in disgust. I also experienced several disappointments with certain local music houses at so-called special sales. As a rule the pianos advertised at a special sale are very cheap and not of the best material. But the salesman tries to tell you that they are just as good as the higher grade goods. The puzzle contest and other queer

methods of doing business and also among those things that could not be considered ethical by business men claiming integrity and honesty of business methods. Being a great admirer of the Pacific Coast Musical Review I thought it but just to call the editor's attention to the fact that while the professional musician may not act according to ethics, at least all the time, in regard to his dealings with business houses, the latter also do not pay attention to ethics when dealing with the professional musicians and if the Pacific Coast Musical Review censures one it should also pay its respects to the other. Yours very truly,

A Loyal Subscriber.

We are omitting the name of our correspondent, because we do not desire to have him disliked by the music houses with whom he might have done business and might expect to do business in the future. But our correspondent is correct and any intelligent business man must realize the justice of the criticism in the above letter. There is particularly one point in the above letter which we consider very well taken and that is in connection with special sales by various music houses. There are some instances where special sales are not only justifiable, but necessary. It happens for instance that a certain line of stock accumulates and does not sell as well as it may be desired by the head of the firm. Now it becomes necessary to investigate and find out why such line of goods does not sell. If the failure to dispose of the stock is due to the price asked for it, it is not at all unethical to reduce the price in order to dispose of this sluggish line of stock. If a music house moves into new head-quarters and desires to dispose of old stock quickly and this may be accomplished by legitimate reduction in prices such action is perfectly legitimate and no fault can be found with it. In fact we believe any special sale, that is a special sale comes within the proper confines of legitimate business methods.

But when a special sale is artificially boosted and is based upon nothing but a frenzied attempt to force the public to buy instruments when they are not ready to do so and when such sale is advertised in a manner which is in conflict with the actual facts in the case then it is not legitimate and we really believe that it is more injurious to the business than healthy. We actually are convinced of the fact that reliable business houses, who in a moment of temptation ignored their better judgment and advertised a special sale that demanded a large investment of money, regretted their action afterwards and possibly will never again be tempted to repeat their error. There are however, certain business houses who thrive on special sales, that is to say that could not do business unless they resorted to the methods of humbuggery and the professional musician usually steers clear of these concerns. "Puzzle Contest" and "Something for Nothing" sales are beginning to be pretty well known among those who understand how to buy pianos and it is really not necessary for this paper to warn its readers against such houses. Regarding this special sale proposition we desire to quote an article from the Chicago Indicator which states the view of a leading San Francisco music firm on this subject and we do not doubt that other responsible music houses share the views expressed in the letter from L. S. Sherman. Says the Indicator:

The San Francisco representative of The Indicator happened in at Sherman, Clay & Co's the other day just as Mr. L. S. Sherman was dictating a reply to a letter suggesting a new scheme for a special sale. After considerable persuasion, Mr. Sherman was prevailed upon to yield a copy for publication, stipulating only that the name and address of the person addressed should be omitted. As Mr. Sherman is

one of the best known piano men in the country his opinion of the special sale will be read with interest. The letter is as follows:

"Gentlemen:—Yours of the 24th inst., to our House, received. Your proposition does not interest us for the reason that we have never had a special sale, and never expect to have one.

"Too much eating at one time brings on indigestion, too much drinking has its ill effects, and too much forced business by special sales not only sours on the stomach of the public, but weakens the organization so indulged. Our business, through a conservative policy, already employs more than two millions in capital, and is still growing. Special sales have no attraction for us. We not only consider them unwise and unnecessary, but positively detrimental to those who over-indulge in them. It is most deplorable that an article as artistic in its construction as a piano, and with the average family the most expensive article in the home, appealing, as it does, to one's better nature in contributing to their pleasure and refinement, should be dragged by so many dealers through the mire of detestable, disgusting commercialism before it has an opportunity to appeal to the better natures of those who are to use it. Please pardon so severe criticism of many so-called 'special sales.' Yours may be one of the best of its kind, but they are all terribly bad for the piano industry and for the dealers who market pianos in this way. In its place why not invent a scheme for marketing pianos upon an elevated plane that will command the respect and confidence of the purchasing public? Very truly yours,

LEANDER S. SHERMAN."

We still would go further in our advice to the readers of this paper than Mr. Sherman goes. We expect that all our readers who play a piano endeavor to use the instrument as a strictly artistic factor. Unless they pay the very best price for a piano they can not possibly secure that value which their art has a right to demand of them. We have discovered in our years of activity in the musical arena that nothing worth having can be had below its value. If a music student desires to buy a piano let him buy the very best instru-

ment that money can secure. Let him buy a standard piano and there are several standard pianos of excellent worth. But let him spend a large sum of money and in the end he will be the gainer. No piano at all is better than a cheap piano and in the end it will be found that a cheap piano is more expensive than a really high priced instrument. If a competing salesman tells you that a certain firm charges too much money for a high grade instrument he is either acting for a firm that does not sell any high grade pianos, or he has an idea that you do not wish to pay much money for a piano. He considers himself only and not you. This is such a well established truth that we really need not comment on it at length. Any artist must understand that quality is the pre-eminent factor in the choice of an instrument and quality can not be had when seeking a cheap instrument. As far as we are concerned we would never suggest to a student to buy anything but a standard piano and in these days when installment plans make the purchase of the finest instrument so easy, it is not necessary to be taken in by cheap special sales.

In this connection we like to refer to a matter that has long been upon our conscience. While parents are usually not averse to buy their children a piano costing from three to five hundred dollars or more, there seems to be hesitancy in purchasing a violin for their children at the same price and yet it is almost impossible to secure a violin worthy of the name unless you pay several hundred dollars for the same. Many a student would make more progress and would play with more enthusiasm if his parents would spend the same amount of money on the violin that they do upon the piano.

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Oakland, October 17th.

A charming concert given by young girls, all of them far on the way to becoming artists, was that of last Tuesday, at Adelphian Hall, Alameda. The chief executant was Miss Edna Fischer, mezzo-contralto, one of Mrs. Cushman's students. Miss Fischer has a voice of lovely, pure quality, displays style and temperament and chose songs well within her present capabilities. She sang in German and English, and honored two local composers, (one of them being Mr. John W. Metcalf) by selecting some of their songs for her list. Miss Martha Vaughan accompanied her delightfully. Miss Glenna McCracken, a sixteen-year old pianist, evoked genuine enthusiasm. Miss Gertrude Postel, violinist, accompanied by Miss Fernhoff, played violin solos exceedingly well. All the participants were under twenty years of age; yet there was no hint of nervousness nor any lack of repose and it was all good to see and better to hear. Miss Fischer left a few days later, to continue her vocal study in New York City.

Miss Virginia Goodsell, who has been chosen as soloist at the Oakland Christian Science Church, gave a song recital at Wilkin's Hall, Berkeley, last Tuesday evening. Miss Goodsell's songs were selected from the old masters and the new, and comprised works by Handel, Scarlatti, Brahms (a fine group), Loewe, Reichhardt, Liza Lehmann, Dr. Arne, Grieg, MacDowell, Robert Clark and Haydn Wood. I am told Miss Goodsell was warmly received by a large audience.

Percy A. R. Dow presented his pupil, Miss Jeanette Condy, at a "Song Hour" last Friday evening, at his Oakland studio in Grove Street. J. W. Garthwaite and Miss Blanche Morrill, violinists and Mrs. Fowler and Miss Edith Kelley at the piano, assisted. This successful program was one of a series at which one or more pupils of Mr. Dow are heard. At the next evening Miss Edith Snow and J. L. Talbot will be presented.

Mr. Greenbaum is also to bring over Mme. Gadski, Mme. Liza Lehmann and her English quartet, the Russian ballet with the famous Pavlova and Michael Mordkin, Rudolf Friml, the pianist and composer, and de Gogorza, the well beloved barytone. All these during the remaining weeks of 1910.

E. S. Claussen, for the past year choir-master of St. Andrew's, has resigned.

Mme. Vicarino, soprano of the Bevani Company, gave songs before the Home Club two weeks ago. This delightful singer was the guest of honor at the club luncheon.

Miss Eleanor Connell has lately furnished a studio in Berkeley, where she will receive her vocal students.

ELIZABETH WESTGATE.

Mr. and Mrs. Sigmund Zeisler, the latter being better known among musical people as Fanny Bloomfield Zeisler, celebrated their silver wedding anniversary on Tuesday evening, October 18th. L. S. Sherman, who received an invitation to attend this event, wired back as follows: "Many happy returns until the golden period and then some." The Pacific Coast Musical Review joins Mr. Sherman in this exceedingly ingenuous mode of expression.

The Zech Orchestra of which William F. Zech is the able director will give a concert some time during December. A very interesting program is now in the course of rehearsal and among the features of the event will be the famous Coriolanus overture by Beethoven.

Mme. Isabella Marks announces a pupils' recital which will take place some time during November. The participants are now very busy studying a repertoire of the best known compositions.



MADAME PEURARI MARRACCI

The Italian Operatic Soprano who has been successful as Vocal Teacher in This City.

Madam Peurari-Marracci announces that she has opened a new studio for vocal training at 970 Union street. This distinguished vocal educator is a graduate of the Academy of Music of Rome Italy, and also studied dramatic art with Virginia Marini who has the reputation of being the greatest exponent and teacher of dramatic art in Italy. Madam Peurari-Marracci has sung leading roles in a large repertoire of grand opera in the same cast with Caruso in Italy, with Madam Tetrassini, Madame Padovani and also as a member of the best Lambardi Companies. This experienced operatic singer and teacher has to her credit an actual public career of over eighteen years of continued artistic success. In addition to her ability to train students for opera Madam Marracci possesses the necessary qualifications to prepare pupils for concert work, vaudeville appearances and for grand opera choruses. Her vocal classes meet twice a week and she speaks four languages, namely, Italian, French, Spanish and English.

Miss Alvita Hamberger, a very gifted young pupil of Miss Marie Withrow, gave a concert at the studio of her teacher last week which proved in every respect an artistic success. Miss Hamberger is only fifteen years old and has enjoyed just one years' study with Miss Withrow, but at no time did she exhibit any features of the amateur in either endurance or tone color. Miss Hamberger left for New York a few days ago where she will resume her lessons with Lesley Martin, to whom Miss Withrow recommended her and who will no doubt complete the young singer's musical education so that she may become a great artist. Miss Withrow is preparing a very interesting pupil recital to take place some time next month. Miss Withrow has now been back in San Francisco from her activities abroad during a period of two years and in that time she has done some excellent work with her pupils and will exhibit some brilliant talent on this occasion.

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THE GREAT SCHUMANN FESTIVAL.

The Pacific Coast Musical Review is glad to announce that all plans for the forth-coming Schumann Festival under the direction of Paul Steindorff have now been completed and rehearsals have begun by the San Francisco Choral Society. Inasmuch as this paper will have a great deal to say about this Festival before the day of its occurrence we shall content ourselves at this time with a brief announcement. This is the Centennial year of the birth of the master and every musician should see to it that the event is duly celebrated. Since Mr. Steindorff and the San Francisco Choral Society are willing to take the chances of facing a big expense in commemorating this great day it is but fair for everyone to see to it that it will be a huge and unparalleled success.

Besides a big symphony orchestra and chorus there will be several distinguished soloists. Among these will be pre-eminent Miss Olga Steeb of Los Angeles who has achieved recognition in Berlin and has indeed been engaged by the famous Berlin Philharmonic Orchestra in a series of piano concertos. The Schumann concerto selected for this occasion is one of Miss Steeb's particular triumphs and musicians should be there in force to honor a talented daughter of California. This is so far Miss Steeb's only contemplated San Francisco appearance previous to her departure for Europe and those interested in pianistic achievement will have this only opportunity to hear Miss Steeb. The other soloist announced so far is Miss Helen Heath, who is well known in California as one of the leading soprano soloists in the West and her Schumann singing has always been among her most admired accomplishments.

Mrs. Lillian Birmingham, one of California's foremost contralto's, Carl Anderson, a tenor of wide reputation, beautiful voice and a thorough knowledge of the vocal art, will also share the honors of those who are among the soloists on this occasion. The vocal soloists and the San Francisco Choral Society will render Schumann's "Paradise and Peri."

RUSSIAN BEAUTY INTERPRETS POETRY OF MOTION.

Arrangements have all been completed for the appearance at the Valencia Theatre of the Countess de Swirsky, queen of all classic dancers, who will make her bow to the San Francisco public on November 3d. Although for the past year she has been a stellar attraction in the East, this is the first visit of the distinguished artist to California and her coming is awaited with keen interest.

Mlle. de Swirsky's interpretation of the artistic dances is represented as distinctly original, and the exquisite beauty and charm of her work has been warmly praised by the critics, one of whom had this to say of her performance: "Her motion was poetry. Her dancing was the perfection of grace. Her use of her arms was miraculously lovely. At times she waved both arms before her face in a manner that enslaved those who saw her."

Mlle. de Swirsky is also a talented pianist.

MRS. E. DELOS MAGEE'S CONCERT.

Mrs. E. De Los Magee, contralto, who has just returned from a year's study abroad with Lombardi in Florence, Italy and Madame de Salles in Paris will give a concert at Century Hall next Tuesday evening. While in Europe Mrs. Magee devoted her time largely to operatic work and her program will include several of the great contralto arias from *Il Profeta*, *Galathee* and *Samson and Delilah*. Previous to her departure for Europe Mrs. Magee appeared at various recitals in this city and was very prominent in church choir circles. Next Tuesday's event will be her first appearance in this city since her return from abroad and the interesting program prepared by her which includes several classic songs in addition to the operatic arias already mentioned should prove of more than passing interest to our concert goers. Mrs. Magee possesses a contralto voice of unusual beauty and her range extends over three octaves. The program to be rendered by the singer will be as follows: *Aufenthalt* (Schubert); *Schmerzen* (Wagner); *Waldseligkeit* (Strauss); *Recitative and Aria* *Gia l'ira m'abbandona* (*Il Profeta*) (Meyerbeer); *Ridonami la calma* (Tosti); *Lamento* (*Il Profeta*) (Meyerbeer); *Sa couleur est blonde* (*Galathee*) (Masse); *La cloche* (Saint-Saens); *The Praise of God* (Beethoven); *Storm and Sunshine* (Dudley Buck); *Cradle Song* (Ries); *Spring* (Samson and Delilah) (Saint-Saens). Gyula Ormay, one of San Francisco's foremost pianists and accompanists will assist Mrs. Magee on this occasion.

ACHILLE ALBERTI, BARITONE.

All those music lovers who have attended the exceedingly successful season of grand opera given by the Bevani Grand Opera Company at the Garrick Theatre in San Francisco during seven weeks concluding with a monster program last Sunday evening must have listened with particular delight to the exquisite artistry of Achille Alberti, the baritone par excellence. Everyone acquainted with the intricacies of the vocal art knows perfectly well that the voice alone is not sufficient to stamp a singer as a finished artist. The vocal cords are part of the human anatomy and the excellence of a voice is dependent upon the formation of these vocal cords. If a man is born with normal vocal cords, that is to say with a vocal apparatus that is not deformed, he must possess a voice and a singing voice also. So no one deserves any particular credit for possessing an excellent voice as this is a gift of nature for which the possessor is not responsible. But we certainly must recognize the intelligence and artistry of that singer who acquires sufficient knowledge to understand how to use his vocal organ in a manner impressive to the mind of the intelligent listener.

Signor Alberti is one of the most exquisite operatic baritones whom we have had the pleasure to hear. He not only possesses a voice of splendid timbre, but he has mastered all those laws of finesse that make the human voice the most perfect musical instrument in existence. It is indeed marvelous how well Signor Alberti understands his art. He knows exactly which tones are the most beautiful in his vocal register and he nurses these with the assurance of the expert vocalist. In this manner he is able to attain exquisite effects which convince those who know that a full fledged artist and master of the art is before them. In addition to his remarkable vocal powers Signor Alberti is a musician of the highest rank. He phrases his musical periods with exceeding delicacy and consequently secures an emotional coloring of a most inspiring nature. His interpretation of Rigoletto was one of the most powerful operatic achievements ever witnessed in this city.

Many of our readers may already be aware of the fact that Verdi selected as the original Amonasro in *Aida*, Signor Pandolfini, a brother of Pandolfini the tenor, whom we heard here several years ago with the Ellis Opera Company at the Grand Opera House. The second Amonasro was Signor Alberti who sang the role in the capital of Egypt with such success that when it was decided to give a return engagement of Italian opera in Alexandria, Egypt, which was to open with *Aida*, the management was especially requested to bring Signor Alberti back. On this occasion Avedano, who is so well known to us from the Tivoli days, was the Rhadames to Signor Alberti's Amonasro, Signor Alberti was born in Cesena, Italy, which is also the birthplace of Bonci, the famous tenor, who is an intimate friend of Signor Alberti. This distinguished baritone soloist has appeared with unquestionable success at the leading opera houses of the world, among which may be mentioned the *Concordia* in Constantinople, Turkey, the *Municipale*, *Odessa*, *Russia*, the *Khedivial*, *Cairo*, *Egypt*, the *Zizinia*, *Alexandria*, *Egypt*, the *Muse*, *Ancona*, *Italy*, the *Comunale*, *Bologna*, *Italy*, the *Politeama*, *Genoa*, *Italy*, the *Regio*, *Torino*, *Italy*, the *Verdi*, *Padova*, *Italy*, the *Comunale*, *Trieste*, *Italy*, the *Regio*, *Parma*, *Italy*, the *Scala*, *Milano*, *Italy*, the *Metropolitan Opera House* in *New York*, and other leading theatres too numerous to mention. Signor Alberti possesses repertoire of not less than seventy operas among which the following are best known: *Africana*, *Hugenottes*, *William Tell*, *Dimorah*, *Aida*, *Gioconda*, *Otello*, *Falstaff*, *Don Carlos*, *Simon Boecanegra*, *Nabucco*, *Macbeth*, *Lohengrin*, *Walkyrie*, *Tannhauser*, *Rigoletto*, *Traviata*, *Lucia*, *Trovatore*, *Puritani*, *Sonambula*, *Norma*, *Lucrezia*, *Borgia*, *Favorita*, *Sappho*, *Vestale*, *Ruy Blas*, *Puccini's Manon*, *Villi*, and others.

A. M.

Margaret Kemble

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THE GADSKI CONCERTS.

It is always a source of delight to the Pacific Coast Musical Review to announce concerts by Mme. Johanna Gadski for its editor conscientiously feels that no statement he can make could be too strong regarding this splendid woman or concerning the great value of her programs. To attend a series of Gadski concerts is a liberal education in song literature. The student can attend every one of these events which means three programs in San Francisco and one in Oakland for the sum of four dollars and no teacher can even run through one quarter of the works to be given in a couple of lessons which would cost probably double this amount. About sixty splendid works will be given by Mme. Gadski including excerpts from Wagner's music dramas. It is doubtful if any singer living possesses a repertoire like this artist. Dr. Wullner of course knows every important German "lied" ever written but Gadski knows those of all countries besides the operatic repertoire from Mozart down to Wagner and sings them in Italian, French or German as the original requires.

Mme. Gadski's first concert will be given next Sunday afternoon, November 6th at the Columbia Theatre with the following program. Mr. Edwin Schneider will appear in three capacities viz. composer, pianist and accompanist.

PART I.

Für Musik, Nachtlied, The Churchyard, Springtime and Love, When I Walk the Woods, Frühlingsgedrange, (Robert Franz); Piano Solo "Impromptu" F sharp major, (Chopin).

PART II.

The Message (Johannes Brahms); With a Water Lily (Edward Grieg); The Swan Bent Low (Edward A. MacDowell); Bird Raptures (Edwin Schneider); Irish Love Song (Margaret Ruthven Lang); Ecstasy (Walter Morse Rummel); Piano Solo

PART III.

Die Walkure (Wagner); Sieglinde's Love Scene; Brunhilde's Appeal to Wotan.

The second concert will be given Thursday night, November 11th at the Novelty Theatre. Manager Greenbaum is induced to give this one evening concert by the fact that many teachers and students are unable to attend the Sunday matinees. The program will be as follows:

PART I.

An die Leier, Der Wachtelschlag, Erster Verlust, Liebesbotschaft, Ständchen, Ungeduld (Franz Schubert); Piano Solo Nocturne (Sgambati).

PART II.

The Rain is Falling on the Flowers (Henry K. Hadley); Uncle Rome, Dearest (Sidney Homer); Unmindful of the Roses, Snow Flowers (Edwin Schneider); Zueignung (Richard Strauss); Piano Solo, Valse Caprice (Strauss-Taussig).

PART III.

Siegfried (Wagner); Brunhilde's Awakening; Brunhilde's Appeal to Siegfried.

The farewell concert will be given Sunday afternoon, November 13th at the Columbia Theatre:

PART I.

Ich wandre nicht, Die Lotusblume, Mondnacht, Eitle Thrauen, Wenn ich früh in den Garten geh, Frühlingsnacht, (Robert Schumann); Piano Solo (Schumann).

PART II.

Dort in den Wäldern, Die Mainacht (Brahms); A Maid Sings Light (Edward MacDowell); One Gave Me a Rose (Edwin Schneider); Isola, Nimm mich hin (Max Liebling); Piano Solo Cantique d'Amour (Liszt).

PART III.

Gottterdammerung (Wagner); Brunhilde's Farewell to Siegfried; Brunhilde's Closing Scene.

The sale of seats for these three glorious events will open next Wednesday morning at Sherman Clay & Co's where mail orders may now be sent to Will L. Greenbaum. These will receive careful attention if accompanied by check or money order.

Gadski's Oakland concert is scheduled for Friday afternoon, November 11th at Ye Liberty Playhouse. On this occasion an entirely different program will be given, namely:

PART I.

Gretchen am Spinnrad, Des Mädchen's Klage (Schubert); Aus meinen grossen Schmeizen, Lieben ist da (Robert Franz); A Thought Like Music, Sapphic Ode, The Message (Brahms); Piano Solo, Soaring (Schumann).

PART II.

The Little Gray Dove (Louis V. Saar); Eln Schwan (Grieg); Flower Rain (Schneider); Irish Love Song (Margaret Ruthven Lang); Hark as the Twilight Tale (John W. Metcalf); Die Nacht, Ständchen (Richard Strauss) Piano Solo (a) Humoresque (Dvorak), (b) Etude (Moszkowski).

PART III.

Tristan und Isolde (Wagner); Scene from Act I (Liebesod).

For this concert seats are to be obtained only at Ye Liberty Playhouse where the box office opens Monday, November 7th. Mail orders should be addressed to H. W. Bishop.



EDWIN SCHNEIDER

The Distinguished American Composer Pianist Who Appears in the Gadski Concerts.

Madame Sembrich opened her season in Chicago on Thursday, October 20th with brilliant success. Frank La Forge was again her accompanist and once more shared in her triumph. The distinguished young pianist and accompanist spent a most delightful summer and is bringing back with him several new songs just to show that he has not been idle altogether. In a letter to the Pacific Coast Musical Review Mr. La Forge says among other things: "I believe it will interest you and also your readers to hear of the progress of Albert Cohn of Oakland. Perhaps you know he has changed his name to David Alberto. He visited me at Madame Sembrich's in Switzerland and played for Madame Sembrich and myself. Madame complimented him highly. He has made remarkable progress and will do some public playing this year. He is studying with Leschetitzky and also with the latter's first assistant, Howard Wells, whom I consider one of the best teachers on the other side."

BERINGERS HEARD IN SANTA ROSA.

The Press Democrat of Santa Rosa says: "A large and enthusiastic audience gathered in St. Ursula's Hall at Ursuline College on Sunday afternoon, October 16th to attend the fourth annual Alumnae Concert. The performers were: Professor Joseph Beringer, talented pianist, Madame Beringer, mezzo contralto, and Professor Samuels, violinist. The artists delighted their audience and encores were frequent. Prof. Beringer played an Andante from Beethoven's Pastoral Sonata, a Berceuse by Radouze, and one of his own compositions, Des Gouttes de Roses, a brilliant Valse; and Madame Beringer, a wonderful and magnetic singer, who was called at the close of the program to give an extra number, sang a Mozart Aria from the Opera "Titus"; Three Green Bonnets by d'Hardelot, and one of Prof. Beringer's songs "When the Heather Blooms," a very effective feature. H. Samuels, a clever violinist, played together with Prof. Beringer the second Sonata by Grieg in G major, Op. 13, The Faust-Fantaisie by Wienlawski and a Polonaise by Laub. The well selected program was rendered with a skill that showed the artistic ability as musicians and was greatly appreciated by all those who were present."

The San Francisco Monitor says: "St. Ursula's Hall was crowded with an appreciative audience, who listened with rapt attention to a rare and masterful program."

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LIZA LEHMANN THE GREAT COMPOSER COMING.

For the first time in our musical history we are to be visited by one of the few world famous woman composers. There are not very many of the gentle sex famous for musical compositions and among the few are Mrs. H. H. A. Beach, Mme. Chaminade, Mme. Del Acqua and Mme. Liza Lehmann.

The name of Liza Lehmann is now seen on programs of the best artists wherever singing in English is heard, and at the Scotti concert last Sunday one of the gems of the afternoon was the De Pasquali encore "If I were a Bird" by this gifted composer who had she written nothing but the song cycle "In a Persian Garden" would have become world-famous.

Manager Greenbaum announces three concerts by Mme. Lehmann who will preside at the piano, directing her quartette of singers from London. This quartette has been in existence for several years and the ensemble singing is said to be as perfect in its way as the string ensemble work of the famous Flonzaleys and Kneisels. Vocal ensemble is a form of musical art we hear all too little of in this city. The singers are Miss Blanche Tomlin, soprano, Miss Palgrave-Turner, contralto, Mr. Hubert Eisdell, tenor, and Mr. Julien Henry, baritone.

Among the works to be given are the quartettes "In a Persian Garden," "The Nonsense Songs" from "Alice in Wonderland," "Breton Folk Songs," "Four Cautionary Tales and a Moral" and selections from "The Golden Threshold" and "The Daisy Chain."

Besides these quartettes each of the singers will render solos many of them never before heard in this city. It is expected that the Women's Clubs of this vicinity will turn out en masse to do honor to the best known woman composer living.

EUGENE BLANCHARD'S CONCERT TOMORROW.

The piano recital to be given by Eugene Blanchard under the management of William J. Blattner at the Columbia Theatre tomorrow afternoon promises to be one of the most delightful musical events of the season. Mr. Blanchard is an artist of unusually developed faculties and his industry and perseverance never permits him to neglect either his technical or his musical equipment. Although being rather a busy teacher he always finds time to practice the classics so that when he announces a concert he does not need to rush through his preparation in a hap-hazard manner, but is thoroughly prepared to enter the stage like an artist upon his concert tour.

During three years Mr. Blanchard was a pupil of the great master Emil Sauer who complimented him highly upon his efficiency as an artist and throughout his sojourn in Europe Mr. Blanchard did not lose a moment to acquire a very treasure house of knowledge and experience. It is gratifying to the musical cult of this vicinity that a musician like Mr. Blanchard decided to settle among us and our pride in our own artists should inspire every one reading these lines to attend the concert and proclaim his and her confidence and trust in the musician who, being born here, has acquired an education and has developed into an artist worthy of the highest esteem.

Mr. Blanchard's program tomorrow will be as follows: (Beethoven)—Sonata Op. 57; (Liszt)—God's Benediction Through the Solitude; (Sauer)—Prelude Passionne (Suite Moderne), Les Delices de Vienne; (Wagner)—Tannhauser Overture.

The California Conservatory of Music gave the following program at its pupils' recital on Friday evening, October 14th: To the Spring (Grieg), The Two Larks (Leschetizky, Miss Miriam Kanter; Valse Mignonne, op. 40, No. 2 (Schutt), Miss Irma Salomon; Vuggevise (Cradle Song) (Kjerulf), Miss Ethel Dashwood; Winter Lullaby (DeKoven), Miss Littlejohn; Nocturne, op. 55, F. Minor (Chopin), Jeu des Ondes (Play of the Waves) (Leschetizky), Miss Jane Oliver; For All Eternity (Mascheroni), Mrs. Butler; Danse Macabre, Poem Symphonique, op. 40 (Saint Saens), Miss Jane Oliver.

Miss Kanter is a pupil of Mrs. Kramer, Miss Littlejohn and Mrs. Butler are pupils of Mr. Walcker, Misses Salomon, Dashwood and Oliver are pupils of Mr. Kruger.

We are in receipt of a very interesting announcement by Miss Helen Colburn Heath in which she expresses her desire to accept engagements of concerts of both a sacred and secular nature. She also declares her intention of accepting students interested in the art of vocal development. The announcement contains enthusiastic press notices from Eastern as well as Pacific Coast publications.



Photo by Pierre Smith

MRS. E. DE LOS MAGEE

The Skillful California Contralto who will give a Concert at Century Hall Next Tuesday Evening.

J. P. Dupuy, leader of the choir at the Jewish Temple in Los Angeles, gave the Jewish Holiday Service by Cantor Stark of San Francisco with unparalleled success. The members of the congregation were so pleased that they congratulated Mr. Dupuy on his brilliant selection. Mr. Dupuy considers Mr. Stark's work an exceptionally masterly one and comments on the fact of its exceedingly ingenious arrangement. The Orpheus Club, J. P. Dupuy Director, will give the first concert of the new season at Simpson Auditorium on November 29th. The Los Angeles Oratorio Society under Mr. Dupuy's direction is progressing rapidly and gaining members steadily. The musical section of the Salon will soon present Liza Lehmann's "Leaves of Ossian" under Mr. Dupuy's direction.

The Pacific Coast Musical Review is in receipt of an advertising circular from the concert direction of Daniel Mayer of London which announces two violin recitals by Signor Antonio de Grassi at Queen's Hall on Tuesday afternoon, October 25th and Friday afternoon, November 11th. Evidently Signor de Grassi is beginning to attract the attention of the musical world of Europe.

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IMPORTANT ANNOUNCEMENT.

The Pacific Coast Musical Review desires to announce that there has been effected a change in its Los Angeles office. Heinrich von Stein who has occupied the office of official representative of this paper in Southern California was obliged to resign on account of the serious and additional duties associated with the immense growth of the Von Stein Academy of Music which has only recently been moved to bigger and more centrally located quarters. This paper desires to take advantage of this opportunity to thank Mr. von Stein for his excellent services and for his intelligent reviews and criticisms which appeared in this paper and which were read with interest by all our readers in every part of the world.

In selecting a successor to Mr. von Stein we made up our mind to secure the very best man available for this position, even though we had to invest more money in the Southern California territory. We wanted a man who is an astute musician, who is a facile writer, and who is not active professionally. Although we hardly believed to be able to secure such a man, we are glad to say that we have found the very man we wanted. Our choice has fallen upon Julian Johnson, the musical and dramatic editor of the Los Angeles Times and one of the ablest and most influential writers on musical subjects in this country. While Mr. Johnson, as the musical editor of the Los Angeles Times, would hardly be permitted to write for another publication in Los Angeles, the editors of the Times do not object to his corresponding for an outside publication and we consider ourselves very fortunate to have secured the valuable services of Julian Johnson.

Mr. Johnson has full authority to act in the best interests of the musical profession of Southern California. Everyone will be treated fairly and justly. We especially desire all teachers, artists and students to leave any notes of musical events or programs which they desire noted in this paper for Mr. Johnson at the office of L. E. Behymer, 345 Blanchard Building, where Mr. Johnson will call several times a week. Everyone is entitled to be noticed, but we do not want anyone to blame Mr. Johnson if he or she neglects to inform him of prospective events, as he can not know what is going on in private musical life, unless he is told. Mr. Johnson's first Los Angeles letter will appear in the next issue of this paper and every week thereafter.

EDITOR PACIFIC COAST MUSICAL REVIEW.

FERRIS HARTMAN'S WELCOME HOME.

The editor of the Pacific Coast Musical Review was in Los Angeles when Ferris Hartman made his bow to the Los Angeles theatre-going public after several months absence in San Francisco and Oakland. Surely the distinguished comedian has every reason to feel gratified with the welcome he received from his thousands of admirers. Both the Sunday performances were completely sold out as well as the Tuesday matinee and Monday and Tuesday evening the theatre was almost sold out and during the balance of the week it was almost impossible to secure any more seats. The reception of Ferris Hartman was noisy and demonstrative and lasted for several minutes the audience not resting until Mr. Hartman made one of his famous speeches that scintillate with humor.

Other favorite members of the company received ovations among them Walter de Leon, Muggins Davis, Josie Hart,



ELLEN BEACH YAW

The Famous California Colorature Soprano who will soon begin a Concert Tour Around the World.

Myrtle Dingwall, Robert Leonard, Joseph Fogarty and the bewitching chorus. The introductory play was Mary's Lamb which proved such a brilliant success in San Francisco and as we have already published a detailed review of this production it is not necessary to again report the performance at length as it was virtually cast in the same manner as before. The production was staged in a lavish and picturesque manner and the costumes elicited the unstinted admiration of the ladies in the audience, especially the wonderful gowns worn by Josie Hart which she had especially imported from New York for this occasion. Judging from the opening of the Hartman season in Los Angeles the engagement will be a prosperous one and the Pacific Coast Musical Review here-with extends to Ferris Hartman, Charles V. Kavanaugh and the entire company its heartiest wishes.

A. M.

LOS ANGELES SYMPHONY ORCHESTRA.

Harley Hamilton, home from a resultful summer in Europe, is hard at work on these symphony preparations. The orchestra will be augmented, and the first concert of the season will be given in the Auditorium, November 18th. The opening programme will contain the Tschaiakowsky Fourth Symphony in F minor, MacDowell's "Hamlet and Ophelia" suite, and Goetz's "Taming of the Shrew" overture. Second concert, December 9th, Fourth Symphony and Lenore Overture, Beethoven; Second Polonaise in E. major, Liszt. Third concert, January 13th, First Symphony, Mendelssohn; Prologue to Tennyson's "The Passing of Arthur," Busch; Goldmark's "Sakuntala" overture. Fourth concert, February 10th Richard Strauss's "From Italy" symphony; Shapleigh's "Mirage," symphonic poem; the overture to Cherubini's "Anacreon." Fifth concert, March 10th, Sinding's Second Symphony, Goldmark's "Im Fruhling" overture, Stanford's "Irish Rhapsody." Sixth concert, Wagnerian programme, April 7th.



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ELLEN BEACH YAW'S TRIUMPHS.

By Julian Johnson.

Ellen Beach Yaw, the brilliant Southern California soprano whose name is a Western by-word, has just undertaken a tour of most comprehensive proportions, which, at its end, will be immediately succeeded by a tour of the world—a thing quite unique in prima-donna annals. Miss Yaw's summer was quietly spent at the Lark Ellen Ranch in Covina, about twenty miles from Los Angeles. The "Lark Ellen" must not be confounded with the Yaw "home place," where Miss Yaw's mother and brother lived for so many years, and in which the young prima-donna stopped herself when indulging in one of her rare vacations. "Lark Ellen" is a big new ranch property, with magnificently improved grounds fashioned into the semblance of a great Italian garden, with marble courts, spraying fountains and exquisite shaded nooks for hot days. It also possesses hundreds of bearing fruit trees, a handsome home, and a pretty garage and summer house.

The Pacific Electric railway company has just completed Lark Ellen station, a little red-roofed "depot" as dainty as the prima-donna herself, and of the mission style of architecture. And to crown the glory of the new ranch, Covina citizens have rechristened the stately thoroughfare that runs, straight as an arrow, in front of the property, and which is shaded by a majestic row of eucalyptus trees, the majority of which are more than 100 feet in height. This street, as the sign-boards inform one, is now the "Via Elena." John Cort, the great Western theatrical manager who has risen to colossal stature in the amusement world during the past six months, has taken a large interest in Miss Yaw, and most of her bookings this year are in his houses, though she has some syndicate time as well. Principally through Mr. Cort's kindly offices, Miss Yaw doubtless has the most comprehensive list of dates on record. Her time is arranged for months ahead like that of a big theatrical company, and as often as her voice will stand the strain of singing, her dates are continuous. After the conclusion of the Western tour she has been requested, from New York offices, to fill seventy-five more dates in the East and South varying from New York City to Havana, Cuba. And a month ago her "round-the-world" advance agent sailed from Seattle, on a big liner bound for Japan, where she will make her first stop, and from whence she will literally sing around the world, including Russia-in-Asia, China, the Philippines, India, the metropolis of Egypt and Asia Minor, and in conclusion, many dates in the European cities which already know her so well. Miss Yaw, long known as a peerless interpreter of Italian colorature music and a wonderfully intelligent singer of French songs, has added two new kingdoms to her vocal empire. This summer she has made an extensive and exhaustive study of German Lieder, and in her season's opening concert in Los Angeles, which was attended by a throng of more than 3,000 persons, her triumph in the modern German songs was indeed a rare one. She has also made an incursion into the little-explored field of Spanish folk-songs, and shows upon her programmes some brilliant examples of a school which is a closed book to the average musician, erudite though he be.

She has also entered the field of verse-writing and composition, and two of her newest songs, "Lullaby," and "Rose-Child," are denominated by severe critics little gems of poesy and haunting original theme. Accompanying Miss Yaw on this "Grand tour" of America is Jay Plowe, flute soloist of the Royal Opera of Berlin. Mr. Plowe is a virtuoso of extraordinary powers, and has been called by some enthusiasts the foremost flutist in this country at the present time, with the exception of that other noted man, George Barrere, of the New York Symphony Orchestra. Mrs. Mary Newman, pianist and accompanist, is doing faultless work this season, and in a programme of extraordinary variety and difficulty at Miss Yaw's opening concert won unstinted praise from every reviewer in attendance. The tour of Miss Yaw is under the management of Goldthwaite & Newman, of Los Angeles.

CALIFORNIA CONSERVATORY ANNOUNCEMENT.

The California Conservatory of Music announces the engagement of the eminent musician, Leandro Campanari, as artistic director of the institution. To the music loving people of San Francisco and the Pacific Coast, Mr. Campanari needs no introduction. As a musician of highest attainments his reputation is international. He has won recognition and distinction in many lines, but is probably best known as a violin virtuoso, quartette player, and symphony and operatic conductor. As a teacher of violin and singing he has been brilliantly successful, and has held the best positions in two of the leading Conservatories of this country, the New England Conservatory, Boston and the Cincinnati College of Music.

He is also well known as a composer of English songs, and a writer of Violin text books.

Mr. Campanari's first public appearance under Conservatory auspices will be as the Director of an Orchestral Concert, to be followed by a chamber music concert in which he will be associated with Georg Kruger, the Dean of the Faculty and head of the Piano Department of the Conservatory. Mr. Kruger will also appear as the soloist in the Orchestral Concert. Subscription lists are soon to be opened for these concerts, and it is hoped that the musical people of San Francisco will be liberal in their patronage.

Immediately upon his arrival in San Francisco, December 1st, Mr. Campanari will begin his work at the Conservatory. He will give instructions in singing in the pure Italian method of "Bel-canto," voice-placing, technic, interpretation, coaching and opera repertoire. In violin, he will accept the more advanced and talented pupils. As a teacher, Mr. Campanari possesses much personal magnetism, takes a great interest in his pupils, and seems to know intuitively the needs of each one. Mr. Campanari comes to this position in the prime of life. He has had a most successful career, but he feels that his best work is to be accomplished here in building up for San Francisco and the Pacific Coast a great Conservatory of Music.

VON STEIN ACADEMY EXPANSION.

Owing to the unprecedented growth of the Von Stein Academy of Music this splendid institution had to be removed to larger and more centrally located quarters. It is now situated on the corner of Tenth and Hill streets in a very large and commodious building containing over forty separate studios and a very capacious concert hall. The new building was inaugurated a few days ago with appropriate ceremonies and more particulars will appear in a subsequent issue of this paper. The Pacific Coast Musical Review congratulates Mr. von Stein on his success and wishes him much prosperity and continued growth in his new location.

AN IMPORTANT COMMUNICATION.

To the Editor of The Pacific Coast Musical Review:

Kindly allow me some of the valuable space in your paper announce the fact that any musical club or similar organization who is approached by singers who claim to be pupils of mine, would confer a favor upon me by demanding a written endorsement signed by myself regarding their efficiency. It seems that in the past on several occasions certain singers were given an opportunity to sing for committees of clubs and managers of places of entertainment on the strength of their assurance that they were my pupils. The fact was that they had not been taught a sufficient period of time to have acquired any musical knowledge to speak of or to have overcome serious vocal deficiencies, like tremolo for instance, to be fitted for public appearance. Inasmuch as such cases are unquestionably injurious to my reputation, I have decided to give all those of my pupils, who seek positions of this nature, a certificate of competency in cases where I do not verbally recommend them and anyone claiming to be a pupil of mine without authority and should not be entitled to consideration on account of such claim. Thanking you for permitting me to publish this matter, I remain, yours very sincerely,

ANNA VON MEYERINCK.

The Von Stein Academy of Music of Los Angeles gave its 180th students recital at its home on Saturday afternoon, October 8th. The program was as follows: Barcarole by Ehrlich Miss Nellie Brigham; Waltz, Violin Solo by Kriens, Francis Larimer; On the Sea, by Hackh, Miss Marguerite Steyer; Boating Song, by Dutton, Miss Helen Perry; Study A Minor, L. & S., Miss Dorothea Vogel; Tarantelle, by Rossi, Miss Bertha Small; Chaconne, by Roubier, Mr. Fred Subith; Sonatina op. 55, No. 2, by Kuhlau, Selma Siegelman; Il Penseroso, by Chaminade, Miss Reta Mitchell; Waltz Caprice, by Chaminade, Miss Marie Watron; Etude, by Wollenhaupt, Miss Helen Adams; Scherzo B. Minor, by Chopin, Miss Mona Newkirk; Waltz C. Sharp Minor, by Chopin, Miss Loretta Payson; Impromptu in A flat, by Schubert, Miss Marie Jones; Impromptu in B flat, by Schubert, Mr. Clarence Bates.

Miss Margaret Goetz, in her song study class, is taking up the programs of the first two concerts of the Philharmonic course, that of Scotti and de Pasquali, and of Madame Gadsdi. In these classes she is being assisted by Mrs. Mabey, Mr. Ernest Pither and Mr. Fred G. Ellis. Her accompanist is Mrs. Gertrude Ross.

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ORPHEUM.

The Orpheum programme for next week is sure of an enthusiastic reception for it reaches the highest standard of vaudeville. The Old Soldier Fiddlers, who are genuine veterans of the Civil War will be an interesting incident of the coming bill. These old men wish to impress upon the public that they are not violinists but simply fiddlers, playing the same fiddles they played long before the Civil War. Frank Morrell who is now called "The California Boy" will appear in a single act called "The Singing Minstrel." The Gus Onlaw Trio, Parisian wire performers have a world-wide reputation and the offering they will present will be entirely new. Next week terminates the engagements of Willard Simms & Co. in "Flinders Furnished Flat," Spisell Bros. & Co., Thurber and Madison and Augusta Glose in her pianologue, spoken songs and imitation of types.

THE CURRENT "HARPER'S WEEKLY"

The issue of "Harper's Weekly" for October 22d contains an entertaining article by "Anglo-American," entitled "English and American Girlhood," in which the young feminine population of the two countries is made the subject of keen investigation. This issue shows the ceremonies attending the consecration of St. Patrick's Cathedral, New York. Adachi Kinnosuke writes, in "The Blot Upon Nippon," of the signs of national and physical degeneration which can be discerned in modern Japan. J. Eastman Chase contributes some recollections of the late Winslow Homer. This issue contains the usual fiction, finance, and humor features, and the customary editorials.

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SHORT ITEMS OF INTEREST.

Miss Alice Sovereign, one of the foremost contraltos in Germany, has recently accepted an excellent position at the Royal Opera in Dessau as the first contralto. This opera is one of the highest class organizations of its kind in Europe and the same is maintained by public subscription as well as a very handsome contribution from the Grand Duke. The latter amounts to at least \$75,000 a year alone, which in German money represents 300,000 marks—a splendid sum. There is no question regarding the fact that Miss Sovereign is becoming more and more known as one of the future musical lights of both continents and she no doubt will soon be heard in an American transcontinental concert tour.

The San Francisco Musical Club gave its regular monthly program at Century Hall on Thursday morning, October 29th, the subject being: "The Era of the Clavichord." The complete program was as follows: Talk with illustrations played upon the Clavichord; (Scarlatti, 1685-1757)—Sonatas D minor, C minor; (Rameau, 1683-1764)—Le Rappel des Oiseaux, Gavotte; (Couperin, 1668-1733)—Les Barricades Mystérieuses; (Loeilly, 1660-1728)—Gigue; (Bach, 1685-1750)—Prelude C major, Fugue G minor, Mrs. Oscar Cushing; Old Time House Music—Songs with string accompaniments; (Dom Paolo da Firenze, about 1350)—Madrigal, (Dufay, 1400-1475)—Maiden's Song, Mrs. Richard Rees; Miss Claire Ferrin, Violin, Miss Valesca Schorcht, Viola, Mr. Joseph Wrba, 'Cello; Old French: Three Gavottes for Violin and Clavichord, Miss Ferrin, Mrs. Cushing; Cantata for Soprano with symphony; (Rameau)—Diane et Acteon Recitativ; Air Gai, Recitativ; Air Vif, Recitativ; Air Tendre, Miss Elizabeth Warden, Miss Ferrin, Mrs. Cushing, Mr. Wrba; (Mozart, 1756-1791)—Sonata for Clavichord and Violin Theme with Variations, Mrs. Cushing, Miss Ferrin.

At the regular weekly recital at the Sherman Clay & Co. Recital Hall on Saturday afternoon, October 15th, Miss Marie C. Jones, Contralto, was the soloist and Frank L. Grannis presided at the player piano. The complete program was as follows: Rondo Capriccioso (Mendelssohn), Estey Pipe Organ; (a) Love's Coronation (Aylward), (b) One Spring Morning (Nevin), Miss Jones, with Cecilian Player Piano accompaniment; A Few Minutes With the Victrola; (a) La Fleuse (Raff), (b) Tzigani Dances, No. 2 (Carrie Jacobs Bond), Cecilian Player Piano; (a) The Garden of Sleep (De Lara), (b) Li's Lullaby (Gerald Lane), Miss Jones, with Cecilian Player Piano Accompaniment; Konzert-Etude (F. Smetana), as played by Teresa Carreno, reproduced by the Steinway-Welte.

At the Half Hour of Music at the Greek Theatre last Sunday afternoon, a chamber music recital was given by Mrs. Blanche Ashley and pupils who acted as solo pianists, assisted by Hother Wismer, violin, Miss Viola Furth, viola, and Arthur Weiss, cello. The violin was to be played by Miss Mary Pasmore, but owing to the latter's departure for the East where she was to fill concert engagements, Mr. Wismer was asked to take her part. The program was as follows: Trio in G major, Op. 112, first movement (Scharwenka), Lina Christine Whipple, pianist; Second Royal Concerto (Couperin 1668-1733), Jessie Harmon, pianist; Trio No. 1, Op. 63, Mit Energie und Leidenschaft, first movement (Schumann), Mrs. Blanche Ashley, pianist; Quatour in E flat, Andante Cantabile (Beethoven), Mignonne Harmon, pianist; Trio in A major, Op. 12, last movement (Victor Bendix), Phyllida Ashley, pianist.

John W. Metcalf has composed a new work for violin solo and piano, Melodie, opus 44, which promises to become a favorite concert piece with violinists. It will be played for the first time in public by Miss Helen Sutphen at a local concert next month.—Oakland Enquirer.

Uda Waldrop will give an organ recital at Lisser Hall, Mills College, tomorrow afternoon. This will likely be Mr. Waldrop's last appearance here during his present brief visit, as he leaves soon for the East to commence his tour as accompanist for von Warlich, the lieder singer.—Oakland Enquirer.

The Eurydice Club will open its season of 1910-1911 with a concert Tuesday evening, November 22d, under the direction of Edwin Dunbar Crandall. The club is seeking the support of all music lovers for its new series of concerts. The successful concerts given in the past by the club justifies the organization in seeking the additional support needed to make the coming series of concerts of even greater attractiveness than those of former seasons. The club is entitled to have

the interest and support of all who believe that one of the best assets of a community which lays claim to being musical is in artistic local musical clubs such as the Eurydice Club, the Orpheus Club, and similar organizations.—Oakland Enquirer.

The Robbins Pianoforte Club gave a recital at Schrader street Hall on Saturday evening, October 15th. Among the participants were two pupils of Mrs. Alice Kellar-Fox who played mandolin and banjo solos. Paul Wiley, who played the mandolin solos made an exceptionally favorable impression and the banjo selections of Bruce Puffer proved to be such an immense feature that the young soloist was obliged to respond to three encores. The piano pupils mentioned in the appended program demonstrated their efficiency by their skillful work and Mr. and Mrs. F. S. Robbins have every reason to feel gratified with the success of this event. The program was as follows: Honey-Bell Polka (Streabbog), Miss Jean Campbell; Memories D'Amour (Krogman), Miss Dorothy Loux; Mandolin Solos—"Traumerel" (Schumann), "Menuet" (Christofero), Paul Wylie, Pupil of Alice Kellar-Fox; Valse, Op. 64, No. 1 (Chopin), Miss Violet Rubin; Pierette (Chaminade), Miss Marian Regensburger; Chaconne (Durand), Miss Aida Goodell; Duett—Military March (Schubert-Taussig), Misses Olive Fay Wright, Edita E. Robbins; Banjo Solos—(a) Transcription of "Alice Where Art Thou" (Ascher-Farland), Bruce Puffer, Pupil of Alice Kellar-Fox; Second Valse (Godard), Miss Violet Hoffman; Polonaise, Op. 40, No. 2 (Chopin), Miss Marion Souther; Rhapsodie Hongroise, No. 12 (Liszt), Mr. Clarence Baughman; Sonata, Op. 14, No. 2 (Beethoven), Miss Olive Fay Wright.

The Pacific Coast Musical Review is in receipt of a very interesting letter from Mrs. Grace Davis Northrup in which the well known California singer informs us that she spent a most delightful summer partly on a farm at Ponfiet, Conn. and partly in Canada with Miss Marion Morrow a pupil of her's who went East with her. They had a beautiful river trip on the St. Lawrence and Sagueny rivers. After a thorough rest they came to New York about the middle of August, found two very pleasant rooms which they proceeded to make comfortable and home-like and now they are both working very hard. Mrs. Northrup has secured the position of soprano soloist in the First Baptist Church of New York. She is a member of a quartet choir including an organist, Mr. Kitchen, who is most exacting and who gets very fine work from his singers. Mrs. Northrup is enjoying her new position very much and was greatly pleased in being accepted as there were so many applicants. She is studying with Dr. Arthur Mees with whom she took lessons two years ago. Mrs. Northrup is looking forward to a prosperous year and is especially delighted with the opportunity of attending the opera season at the Metropolitan Opera House.

Elizabeth K. Patterson, soprano and teacher of singing will give a musicale on November 7th with a pupil of Miss Amy Fay as pianist and a pupil of herself as vocalist. This recital will be given at Miss Patterson's residence studio, 257 W. 104th street, New York City. Miss Patterson's pupils are known for their good voice production and artistic singing.

Director Henry Hadley of the Seattle Symphony Orchestra will conduct his new symphony "The Culprit Fay" and other works before some of the best known Eastern orchestras upon special invitation some time during next month. He will leave Seattle about November 15th and will fill engagements at Chicago, New York, Philadelphia and Boston. During his absence Herman Perlet of San Francisco one of the best known orchestral directors in the United States will act as director of the Seattle organization. The management of the Seattle Symphony Orchestra could not have chosen a better equipped musician to occupy the leader's desk during Mr. Hadley's absence.

A successful concert was given by the first Unitarian Church choir assisted by Hother Wismer, violinist, at Century Club Hall last Wednesday evening, October 26th. An exceptionally artistic program including solos, duets and concerted numbers was rendered. The proceeds of the event were applied to a gymnasium in connection with the work of Rev. F. R. Wedge, "Helper of Men on the Barbary Coast." The participants were Miss Helen C. Heath, soprano, Mrs. Lillie Birmingham, contralto, Bentley Nicholson, tenor, John Carlington, bass, and H. Bretherick, director.

Miss Eula Howard left for Oregon and has been engaged to give a concert in Ashland and other Northwestern cities.

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SAN FRANCISCO, SATURDAY, NOVEMBER 5, 1910

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SEVERAL months ago, at the time of the primary nominations, the Pacific Coast Musical Review called attention to the fact that Alfred Roncovieri, being a musician and understanding the needs of students regarding their fundamental musical education, has a right to demand the

support of anyone interested in the art of music and consequently he has the right to demand the support of a journal devoted exclusively to the cause of musical culture. As a rule this paper keeps hands off in case of political discussion and even in this instance we would not urge our readers to support a candidate for office if we were not regarding his stand toward musical education in the public and high schools. Unlike the usual type of politician Mr. Roncovieri not only keeps his election promises, but in some instances he keeps these promises before he has had a chance to be elected. This is so rare a virtue among politicians that Mr. Roncovieri stands virtually alone in this respect. During the course of the primary election campaign we called attention to the fact that Mr. Roncovieri had promised to appoint Mrs. Amy Waters Deane, President of the Pacific Musical Society, as special instructor of music in the high schools and thus introduce music of the highest type in these schools. We based our decision of supporting Mr. Roncovieri in his campaign principally upon his unquestioned ability and fitness for his position. Now what really delights us in Mr. Roncovieri is that he did not wait until he was elected to his position, but he secured Mrs. Deane's appointment at the earliest possible moment without regard to his election campaign and with the sole idea in mind to act in the best interest of the musical people of San Francisco and at the same time to the best interest of every citizen. In the San Francisco Chronicle of October 27th we find the following:

The Board of Education yesterday appointed Mrs. Amy Waters Deane of the Pacific Musical Society as special instructor of music in the high schools and this marks the initiation of a course of music as a part of the curriculum of the high schools of the city as recommended by Superintendent Roncovieri. This will place the music course on an equal basis with other studies in the schools and credits will be given for music as equivalent with other studies in entrance examinations to the University of California. Mrs. Deane's appointment took effect on November 1st.

This paper will again take up the importance of this introduction of music study in high schools and we will

very likely introduce a department in the enlarged edition of this paper after the first of the year entitled "Music in the Public Schools" so that we can follow with understanding the good that is being done by Mrs. Dean and Miss Carpenter, the latter being superintendent of music in the public schools. At this time we want to impress upon the mind of all those of our readers who vote the most important fact that Mr. Roncovieri has had to fight a bitter battle in the interests of music and that he has come out victor. Now if those interested in the cause of music desire to see the art receive a just share of support by those in charge of the public schools, it is necessary to retain Mr. Roncovieri in his present position. We desire to add here that this paper has no interest whatever either financially or politically in Mr. Roncovieri's campaign. As a matter of fact Mr. Roncovieri wished a card inserted in this paper regarding his candidacy and we assured him that this was not necessary as we considered him entitled to the support of this paper by reason of the excellent services he has rendered this city in behalf of musical progress. In addition to Mr. Roncovieri's splendid stand in behalf of music he is entitled to support by reason of his unquestionable efficiency, sincerity of purpose and rugged honesty. It would be a grave mistake to elect someone else with less experience in educational matters than Mr. Roncovieri has had and one who has not shown by his past work that he is heart and soul in accord with the spirit of musical culture that must gradually permeate this community if it really desires to conquer the goal of a Greater San Francisco. As a final recommendation we desire to call the attention of our readers to the fact that Mr. Roncovieri has removed the appointment of teachers from politics and is the author of the present civil service plan for the appointment of teachers solely on merit. This competitive system excludes all political, religious or personal considerations and places the selection of teachers on qualification only. Nearly five hundred of the best teachers in California have been selected and appointed under this free-for-all purity system. His plan has been copied by other cities.

From the above it will be seen how important it becomes to see Mr. Roncovieri elected as Superintendent of Schools inasmuch as music is necessarily kept outside the political arena and will solely be based upon the merit system. While we are speaking of the election we desire to call the attention of all voters to the important amendments concerning the Panama Pacific International Exposition. We have pointed out in the past how important this exposition is to the entire Pacific Coast and this appeal is intended for all the Pacific Coast Musical Review readers in California—North and South. There seems to be a little opposition in Los Angeles regarding the wisdom of voting for these amendments, but if our readers consider the fact that San Francisco is spending \$12,500,000 against the State's \$5,000,000, while New Orleans spends \$1,000,000 to the State of Louisiana's \$6,500,000, they surely must know that this city is not asking anything unreasonable of California, when it requests the sum to be voted for at next Tuesday's election. Therefore those of our readers who regard this paper with sufficient favor to desire to please it can not confer a greater pleasure upon us than by voting "yes" on the following two amendments: Assembly Constitutional Amendment No. 33 and Senate Constitutional Amendment No. 52.



MUSIC IN LOS ANGELES.

By JULIAN JOHNSON.

Los Angeles, November 1, 1910.

Scotti and Pasquali have been heard, and Scotti, at least, conquered. Seldom in the history of local musical affairs has such an audience assembled as that which greeted these two renowned singers. Scotti was greeted like an old friend, and, indeed, the town seemed to know him well, notwithstanding the fact that on the following morning a local critic referred to "the work of the great tenor" (!). Scotti's voice demonstrated his incomparable style, his knowledge of all the traditions in all roles—and his advancing years. It was a beautiful baritone in its lower and middle registers, resonant and bell-like, but in his higher tones, as for instance the notes required in the "Pagliacci" prologue, and Richard Barthelme's beautifully emotional "Triste Ritorno," which he sang with Carusian warmth as an encore, were always difficult of access and at times painfully constricted. But Scotti's stage presence, his smiling acceptance of a contretemps which was for the moment disastrous, and at the last his wonderfully comic rendition of the Page song, from "Falstaff," in response to an encore on two Mozart numbers, turned the house overwhelmingly in his favor, and the "Falstaff" bit he was obliged to repeat no less than three times.

Mme. Pasquali's voice was obscured by a cold, which doubtless prevented her from doing justice to either herself or the numbers she undertook. Her rendition of such a thing as the "Mignon" Polacca, for instance, while admirable in any save a singer who came to us with such extraordinary recommendations, was quite without authority or distinction, though momentarily brilliant in execution. The Pasquali voice cleared up somewhat as the recital progressed, however, and when she reached her group of Irish ballads—in which I am told she scores heavily everywhere—she plunged into an emotionality that was really deep and convincing. She won an enthusiastic recall here, and after she had sung "Come Back to Erin," with equally warm voice and abandon, the applause lasted several minutes. Mme. Pasquali was showered with exquisite floral tributes from local friends. The indications were that a second concert by these artists would meet with most gratifying patronage, but the imminence of the opera season and other dates hurried them East. They left at ten o'clock the following Friday morning.

HARTMAN OVERWHELMED.

Ferris Hartman has been fairly overwhelmed by the welcome his friend have given him since his return. He has been playing to steady "capacity," that acme of managerial dreams, and has provided, so far, a genuinely good entertainment. "Mary's Lamb" found Hartman immensely funny, and the chorus displayed at its most pulchritudinous advantage. "Kling Dodo," revamped by Hartman and De Leon, was also an excellent entertainment, though somewhat minus on its musical end. Resourceful Director Raynes, alert for the best he could get out of the score, made the most of his opportunities, though Myrtle Dingwall's bewitching little voice was the only one which was of sincerely musical order. This week Hartman is playing "The Maid and the Mummy." It's intrinsic merit is nil, but you can't get good musical comedies continuously, for they don't make 'em. The weakness of the show is largely atoned for by a series of remarkable specialties, probably the best of which is the "Maud Allan Dance" of the show girls, to the ethereal lilt of the immortal Mendelssohn "Spring Song."

THE BEVANIS.

The Bevani Opera Company is in town, but its performances come too late for consideration in this issue of the Musical

Review. Suffice it to say that the interest among musicians has been large, and the management may especially thank the Musical Review, which seems to have aroused the local fraternity to the worth of Regina Vicarino and two or three other principals. If the general public may be stimulated as well as the professional element, one of the most profitable seasons on record may be anticipated at the Auditorium. At this writing friends of the very prominent young local tenor Henry Balfour are "boosting" him for the tenor part in the second performance of "Cavalleria Rusticana." Balfour has an exquisite tenor voice, and had he had his repertoire sufficiently in hand, would have been singing as a principal of the Boston opera this season, instead of remaining on the Coast. Balfour has been coaching recently with Sig. Pietro Buzzi, and that operatic veteran has given him thorough discipline in the part of Turiddu.

GADSKI AND ARRIOLA.

Manager Behymer has his hands fairly full of music, for this week the queen of concert sopranis, Gadski, will sing at Simpson Auditorium, while next week the historic rostrum will be occupied by the wonderkind, Pepito Arriola. It is no longer hard to "sell" Gadski to this town. No music lover here but knows her unique and flawless artistry, her wonderful exposition of German lieder, her intense dramaticism in the modern stage works, and her tender simplicity in ballads and folk-songs. The genius of Gadski is merely returning to the scene of an earlier conquest. It is different with Arriola, however. He is not known, and the local audiences are all Missourians—or at least, so they have proved in the past. Advance reports proclaim him a marvel, hence as far as may be gathered from these, the town has a great treat in store.

VON STEIN SETTLED.

The Von Steins are now settled in their handsome new building at Tenth and Hill streets. The word "new" is used advisedly, for the house is a splendid mansion of recent construction, and has been entirely remodelled to suit the purposes of this big conservatory. At the one-hundred-eighty-first student's recital given by pupils, in the new quarters, this programme was presented: "Serenade," by Bossi, Miss Louise Berg; "Slumber Song," by Curlytt, Kenneth Montee; "Marzuka," by Heller, Ralph Montee; "May Morning," by Heller, Miss Dorothea Vogel; "Sonatina," by Clementi, Miss Helen Perry; "L'Avalanche," by Heller, Miss Goldie Clemenson; "Valse," by Tschaiowsky, Carlton Nilsson; "Slumber Song," by Curlytt, Miss Ruth Whittington; "Album Leaf," by Kirchner, Miss Marion Lowry; "Sonatina," by Kuhlau, Miss Selma Siegelman; "Serenade," by Eilenberg, Russell Lyon; "Scherzo," by Chopin, Miss Mona Newkirk; "Auschung," by Schumann, Miss Blanche Skelton; "Song Without Words," by Eilenberg, Miss Naomi Redmond; "Staccato Caprice," by Friml, Clarence Bates; "Polonaise," by Liszt, Miss Clara Rusakov.

THE NOVEMBER "HARPER'S MAGAZINE."

In "Harper's Magazine" for November, under the title "Exploring the Antarctic" and illustrated with valuable photographs, appears the first published account of the recent Charcot expedition told by its geologist, M. Ernest Gourdon, director of the University of Paris. Another traveler, Henry W. Nevins, writes of a lusty admiral of the North Sea, and of fishing life among the fleet. E. Parmelee Prentice offers a new view of an old fight, the Alabama-Kearsarge, derived from the French newspapers of that day; an uncommon article by G. G. Coulton, embellished with old prints, demonstrates that the household of a mediaeval baron was not as extravagant in fact as in romance; and another by Archibald Henderson, for which the Alvin L. Coburn photographs are used in illustration, is "In Praise of Bridges" on both sides of the water. Robert W. Bruere faces the problem of "The Perpetual Poor," and E. S. Martin reflects on "Things that are worth while." Among the fictionists the chief names are Mrs. Deland, who begins a new series novel, "The Iron Woman," and Mrs. Freeman, who finishes her "Dear Annie." There are stories also by Josephine Daskam Bacon, Emma Bell Miles, Charles Trethaway, and Margaret Cameron. Henry B. Fuller has a notable one entitled "Quartette." In the "drawer" is a sketch by Beatrice Herford.

The quarterly recital of the pupils of the Philbrick Piano School of East Hollywood was held last Saturday. Prizes for excellence were awarded James Roby, Martha Crampton, Bessis Jefcoat, Elizabeth Pirkry and Ada Moore.

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THE GADSKI CONCERTS.

Four veritable feasts of song is an expression that will aptly describe the offerings of Mme. Johanna Gadski to the music lovers of San Francisco and Oakland at her coming series of concerts. The programs are simply models of what a recital program should be and are most important from an educational standpoint as well as from the pleasure giving side. Not only are Mme. Gadski's offering of this nature but Edwin Schneider the brilliant young pianist-composer has also selected for his solo numbers interesting compositions of Chopin, Liszt, Sgambati, and Schumann. The first concert will be given this Sunday afternoon, November 6th at the Columbia and works by Franz, Brahms, Grieg, MacDowell, Schneider, Lang, and Rummel will be given in addition to two great scenes from Wagner's music drama "Die Walkure."

The only evening concert will be given Thursday night, November 10th at the Novelty Theatre when the Wagnerian excerpts will be from "Siegfried" the principal song group composed of Schubert gems and other works by Hadley, Homer, Schneider and Richard Strauss will complete the list. The farewell program will again be given at the Columbia, Sunday afternoon, November 13th with a beautiful series of Schumann songs, numbers by Brahms, MacDowell, Max Liebling and Schneider and two of the great scenes from "Gottterdammerung." Seats and complete programs are obtainable at Sherman, Clay & Co's, but on Sunday the box office will be open at the Columbia after 10 A. M.

The special Oakland program will be given at Ye Liberty Playhouse next Friday afternoon, Nov 11th with an entirely different list of songs, as well as Wagnerian excerpts the selections for that program being from Tristan und Isolde. For this event seats will be ready Monday at Ye Liberty box office. This paper has said so much in the past six years re Mme. Gadski and her art that there is but little left to say—suffice it that we reiterate our statement that Gadski is one of the greatest vocal artists the world has ever known.

THE LIZA LEHMANN CONCERTS.

The concerts to be given by Mme. Liza Lehmann the famous English composer and her quartette of eminent London singers promise to be a great novelty as well as a rare musical offering for several reasons; firstly, because the entire programs will be in English; secondly, because the poems used are from the pens of some of the greatest of writers such as Browning, Kipling, Omar Khayyam, etc., and thirdly, because the works include numbers from the gravest to the gayest and exploit a class of humorous and children's songs in a way most original to Mme. Lehmann. Among the lighter things that will, Manager Greenbaum says, create a sensation are the "Nonsense Songs" from "Alice in Wonderland" and the "Four Cautionary Tales and a Moral." Mme. Lehmann will preside at the piano and direct the work of Miss Blanche Tomlin, soprano, Miss Palgrave Turner, contralto, Hubert Eisdell, tenor, and Julien Henry, basso.

The first concert will be given Tuesday night, November 15th and will be for the members of the Pacific Musical Society and no tickets will be sold to the general public. The first open concert will therefore be Thursday night, November 17th with the following program:

Part I.—Song Cycle "In a Persian Garden" for Quartette and Soloists. This number includes several ensemble numbers and solos for each artist and a duett for soprano and tenor. Part II.—Song "Abou Ben Adhem and the Angel," Miss Palgrave Turner; Five Little Love Songs, (a) There's a Bird Beneath Your Window, (b) Along the Sunny Lane, (c) Just a Multitude of Curis, (d) If I Were a Bird I Would Sing All Day, (e) Clasp Mine Closer, Little Dear White Hand, Hubert Eisdell; Song "Incident of the French Camp," Julien Henry; Songs "Pearl and Song," "Everybody's Secret," Miss Blanche Tomlin. Part III.—Song Cycle "The Nonsense Songs" (Alice in Wonderland) for Quartette and Soloists.

The farewell concert is announced for Sunday afternoon, November 20th at the Columbia with the following offerings: Part I.—Song Cycle "Breton Folk Songs" including quartettes, solos and a trio. Part II.—Song "The Mad Dog" from Vicar of Wakefield, Julien Henry; Three Bird Songs (a) The Wood-pigeon, (b) The Yellowhammer, (c) The Owl, Miss Blanche Tomlin; Song "You Flaunt Your Beauty in the Rose," Hubert Eisdell; Two Seal Songs (from the Jungle Book of Kipling), (a) The Mother Seal's Lullaby, (b) You Mustn't Swim Till You're six weeks old, Miss Palgrave Turner; Song "Nightfall in Hyderabad," the Quartette. Part III.—"Four Cautionary Tales and a Moral" (H. Belloc) (1) Rebecca (who

slammed doors and perished miserably), (2) Jim (who ran away from his nurse and was eaten by a lion), (3) Matilda (who told lies and was burned to death), (4) Henry King (who chewed little bits of string and was early cut off in dreadful agonies), (5) Moral: Charles Augustus Fortescue (who always did what was right and so accumulated an immense fortune), Miss Palgrave-Turner and Mr. Julien Henry.

The sale of seats opens next Thursday, November 10th at Sherman Clay & Co's, prices for this engagement being 75 cents, \$1.00 and \$1.50. The Oakland concert will be given at Ye Liberty Playhouse on Friday afternoon, November 18th and the program will be the same as at the Thursday night concert in this city. Seats ready at Ye Liberty box office next Monday morning.

ORPHEUM.

Next week will indeed be a redletter one in the history of the Orpheum. The Imperial Russian Dancers, Alexander Valinene, Lydia Lapokawa and Theodor Lapokawa who have been the rage of all the European capitals and who are in this country by permission of their Czar will appear in a series of characteristic and classical dances. They come here direct from Chicago where they created a perfect furore and received most flattering recognition from the critics. The essential Hellenic spirit that all the classic interpreters have missed gleams in the dances of these Russians, till for several minutes at least Pan is reawakened. Lydia Lapokawa, a brown skinned girl of exquisite symmetry pirouettes and postures in gloriously reveling enjoyment of life and youth while no less wonderful are Alexander Valinene and Theodor Lapokawa. Theirs is the poetry of motion, a song without words and a revelation in the art of emotion and expression. Mlle. Camille Ober, the Parisian star who has been brought to this country expressly to play the Orpheum Circuit will make her first appearance here. She is considered the most phenomenal vocalist in all Europe. She is not a vaudeville singer in her own country but is identified with grand opera and the most exclusive musical circles. Mlle. Ober gives an imitation of a French soubrette in her ordinary voice after which she sings a Tyrolean Fantasia, in which she covers a range of three octaves. The most remarkable musical feature of her performance is in "Cavalleria Rusticana" which she sings in the highest vocal notes, reaching the counter G in the fourth octave. The New York Trio will sing coon songs in amusing fashion to the accompaniments of the mandolin, guitar, and viol. All three have pleasing voices and personalities that attract. Miss Felicia Morris, daughter of the late Felix Morris, one of America's most distinguished character actors, will appear in Edgar Allan Woolf's comedietta, "A Call for Help." This author has written many successful vaudeville sketches and his latest is recognized as his best. Miss Morris will be supported by George Saybolt and Edward Cohen and as she is a great favorite here, she can rely on a cordial reception. Next week concludes the engagements of The Old Soldier Fiddlers, Frank Morrell, The Gus Onlaw Trio and Lionel Barrymore and McKee Rankin.

EULA HOWARD'S FORTHCOMING CONCERT.

Miss Eula Howard, the petite "Princess of the Piano," as she has been called, is to give a recital at Century Hall on Wednesday evening, November 30th. This will be an event of more than ordinary interest, on account of the phenomenal success attained by this young concert performer. Just now she is playing in Oregon, and last month she appeared in Santa Barbara, filling unsolicited engagements at rates so satisfactory that she was mentioned in some of the papers as the "Dollar a-Minute Pianist."

The Musical Review was first to recognize the splendid technical ability and high musical intelligence of Miss Howard, and it is pleasant to see that the prophecies then made concerning her are being fulfilled. She is the most petite of professional pianists, and on that account her audiences are astonished at the technique she displays and at her maturity of understanding. Wherever she appears she is sure of return engagements.

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(Continued from page 6.)

the player that must be eventually developed and this can only be done under new and varied experiences. It is our firm conviction that young Fenster is a genius of the rarest faculties and if properly nursed will certainly set the world agape with astonishment as it has done last week in the case of the members of the Pacific Musical Society. Temperament and fire are the essentials of real genius and these two qualifications Lajos Fenster possesses to a remarkable extent.

* * *

Violet Fenster, too, is a most remarkably gifted child. Her touch on the piano was velvety, her technic free and clean, exhibiting no hesitancy or hitch of any kind and her ensemble work revealed an intelligence far beyond her years. The works played by these two fortunate favorites of the muses included Beethoven's Kreutzer Sonata (first movement), Mendelssohn's Rondo Capriccioso for piano, two violin solos by Hauser and De Beriot and Bach's concerto for two violins and piano in D major. When we state that we enjoyed the interpretation of this heavy program immensely our readers may have an idea of the merit of the performers as we are rather economical with our expression of enthusiasm in these columns. Suffice it to say that we have never thought it possible that a young fellow of ten years of age could play quite as well upon the violin as Lajos B. Fenster does. On this occasion Mrs. I. Goodman soprano, and Mrs. H. Cowell, alto, with Mrs. L. H. Brownstone, accompanist, rendered two delightful vocal duets. Mrs. Amy Waters Deane, the president of the Pacific Musical Society, made a few introductory remarks. The society deserves to be congratulated upon giving the Fenster children their first opportunity to be heard in public. A. M.

* * *

THE LORING CLUB CONCERT.—The Loring Club of San Francisco gave the first concert of the thirty-fourth season at Christian Science Hall on Thursday evening, October 27th, in the presence of an audience that packed the hall to the very doors. The Club showed a marked improvement under the brilliant leadership of Wallace A. Sabin and especially is this notable in the ability of the club to sing vigorously and impressively without resorting to shouting. In addition to the uniformity of attack, forceful yet repressed style of interpretation and well balanced vocal tone the Loring Club uses an enunciation that makes it possible to understand every syllable uttered without using the program. This is a virtue that can not be too highly praised for it is lacking in most of the choral societies that we have ever listened to. We desire to call especial attention to the tenor and bass solos of J. F. Veaco and H. W. Baldwin in the exceedingly dramatic rendition of Rimsky Korsakow's Ballad of the "Doom of Oleg" which revealed an artistic enthusiasm and a musicianly skill very rarely witnessed at events of a purely local nature. Both singers are entitled to hearty congratulations for the excellent work on this occasion. We are sorry to say that we can not give equal praise to the quartet of string instruments that played the second movement of the Haydn Quartet and as we are willing to ascribe the muddy intonation and lack of unanimity in ensemble work to nervousness on the part of the executants we will not at this time mention the name of the quartet but will give them one more opportunity to make good, before proceeding to review their work. Another composition by Frederick Maurer was presented. This time it was an Idyll for the flute and piano entitled "By Plashing Waters." This composition, too, we would like to hear again under more favorable conditions in justice to both the composer and Mr. Oesterreicher, the very skillful flutist, before giving a final judgment. Altogether the concert was an excellent one and well worthy of the splendid efforts of the Loring Club as well as Wallace A. Sabin.

* * *

EUGENE BLANCHARD'S CONCERT.—The Columbia Theatre was nearly crowded last Sunday afternoon when Eugene Blanchard gave his piano recital. It is sufficient evidence for the skill of Mr. Blanchard when it is known that many of the numerous auditors that attended his first concert at the Fairmont Hotel over a year ago were again present and very enthusiastic in their applause. As a matter of fact the writer has never heard Mr. Blanchard to better advantage. The program began with the Beethoven Appassionata Sonata which Mr. Blanchard interpreted with that dignified and intellectual power which its grandeur demands. It was especially gratifying to note that Mr. Blanchard has lost every vestige of the rather heavy quality of his touch which we noticed on his previous concerts and he has now acquired a firm attack which never degenerates into pounding and which nevertheless brings out strongly dramatic climaxes in a con-

vincing manner. Mr. Blanchard has also acquired more poetic sentiment and the manner in which he read the Liszt "God's Benediction Thro' the Solitude" gave evidence of an emotionalism that may well be regarded with the highest approval. The four Sauer compositions were exceedingly dainty and represented four pianistic gems. They were played with that brilliant technical faculty and that exceedingly velvety delicacy that seemed to be their main feature. It was an exquisite piece of pianistic artistry of which Mr. Blanchard may well be proud and Mr. Sauer may look far and wide before he can find a pianist better fitted to give these gems an adequate reading.

The program ended with the big Tannhauser Overture by Wagner transcribed for the piano by Liszt and here it was where Mr. Blanchard had ample opportunity to prove the toning down of his formerly too severe attack and the remarkable dramatic and musical sentiment that is contained in his playing. Mr. Blanchard is a pianist of the rarest faculties and he may well be regarded as one of the very best musicians that have returned from abroad after a period of study and have again decided to live among their friends. Much has been said about Mr. Blanchard's successful studies abroad with the famous pianist and pedagogue Emil Sauer, but the Pacific Coast Musical Review with its sense of fair play and justice can not conclude this endorsement of Mr. Blanchard's remarkable achievement without calling attention to the fact that the foundation to his successful career was laid by Herman Genss of this city who ranks as a piano pedagogue and artist among the world's foremost exponents of pianistic art. This paper is rather proud to occasionally point out the fact that while many of our competent musicians have evidently gained through European experience in study and research they have in most cases received the most important part of their musical education right here in San Francisco where the tedious years of elementary study were spent. And this paper believes that in the distribution of credit the San Francisco teacher should not be forgotten.

A. M.

* * *

VIOLET ROMER'S SECOND APPEARANCE.—Violet Romer gave her second program of inspirational dances at the Columbia Theatre on Friday afternoon, October 28th and again Mr. Jaulus and an augmented orchestra under his direction presented the musical part of the event. We have already spoken of Miss Romer's remarkable art in a previous issue of this paper and also of Mr. Jaulus' capacity as a musical director. We can only add that the artistic triumph of both artists was duplicated on this occasion and that a second observation of Miss Romer's exceptionally graceful and decidedly original dances strengthened the admiration one may have formed for her during a first experience. The young terpsichorean disciple was especially successful in the lighter vein of her art showing a grace and a daintiness of execution that sent the thrills of gladness through the soul of every person fond of beauty and of grace.

MRS. ESTELLE HEARTT DREYFUS IN HONOLULU.

Evening Bulletin, Honolulu, T. H., Saturday, Sept. 3d, 1910: The feature of the social week was the concert of Madam Estelle Heartt Dreyfus at the Moana Thursday night. Her appearance publicly in Honolulu was the occasion for an exodus of music lovers and of the socially elect to Waikiki. The drawing room of the Moana was packed by a brilliant and fashionably gowned audience, which assembled a half hour before the scheduled hour of the concert to greet Madam Dreyfus and her husband, who acted as master of ceremonies. Mme. Dreyfus more than proved her right to the title of "the great California Contralto," though its limitation of greatness in a single State is hard to understand. The deep, rich fullness of her lower register combined with her sweet expressionistic manner of singing places her a peer among concert singers, while her graceful easiness in the upper register is almost surprising in that it leaves nothing to be desired, is fully satisfying, which is very unusual in the contralto voice. Mme. Dreyfus is to be much complimented on her selection of a program. It was not only perfectly balanced throughout but gave no suggestion, which is so often apparent, of effort to suit the voice of the artist regardless. Stevenson's "The Salutation of the Dawn" was featured as the attraction of the program. It is said the composer wrote especially for the talented contralto in this, and certainly it shows Mme. Dreyfus voice to wonderful advantage. With the sonorous notes of the cello fitting in lovely contrast with Mme. Dreyfus' sweet voice, it was a number to delight the soul of the music lover.

The Hawaiian Star, September 3d, 1910: Mrs Estelle Heartt Dreyfus, "the California Contralto," gave a delightful recital at the Moana Hotel concert room on Thursday evening. She was ably assisted by Miss Margaret Clark, pianist, and Dr. Carl Ramus, 'Cellist. Seldom if ever has a singer been subjected to such a severe test as that to which Mrs. Dreyfus voluntarily submitted—that is, the singing of as many as eight difficult numbers with pauses of but a single minute or so between them. Yet she came through it triumphantly, her voice showing not a trace of failing nor her features a sign of effect from the exertion or the sultry atmosphere. As the evening was unusually calm the air was close and the mosquitos were active, but the least disturbed of all present from these causes was the hard worked cantatrice. Mrs. Dreyfus has a voice of rare tone and birdlike ductility, which from first to last on this occasion she held in perfect control. Her expression of the sense of every line she sings is charming in the highest degree.

MRS. DAISY GOODMAN SHERMAN'S SUCCESS.

Mrs. Daisy Goodman Sherman, under the name of Dorothy Sherman, is managing a very delightful musical act on one of the well known vaudeville circuits and also on a tour through the big interior theatres. At present Mrs. Sherman presents this act upon a tour through the San Joaquin Valley and scores a brilliant success as may be gathered from the following review which appeared in a Visalia paper:

The immense audience that was noticeable at the Grand theatre last night, the intense interest that was displayed in each number and the hearty and unstinted applause that followed, was evidence that the love of real music, the music of the masters, has not completely given way to the liking for popular music, at least in Visalia. Led by a coterie of Visalians who understand and appreciate the music of those whose memories are perpetuated in the thoughts that they expressed in their music, one of the largest audiences of the season was at the Grand to witness the initial performance of the Dorothy Sherman Trio, interpreters of all that stands for classic music. Those who attended with an anticipation and desire for good music rendered in a finished and artistic manner, were not at all disappointed for it can be said of Dorothy Sherman and her two talented associate artists, Miss Hamilton and Mr. Tier, that they are by far the most finished and talented musicians that it has been the good fortune of local theatre-goers to hear in recent seasons.

It is not every day that such an act as is presented by these three can be secured in a city of this size and local music (Continued on page 18.)

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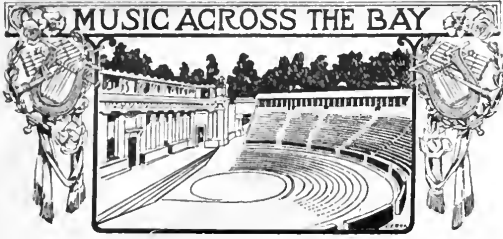


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Oakland, October 30, 1910.

The four concerts by the superb Ellery Band, at the Greek Theatre last Friday and Saturday were enjoyed greatly. I have never heard a more splendid organization of this sort, and of all places, the Greek Theatre is the most suitable for its performances. The four programs were arranged according to the nationalities of the composers. The French program included compositions from Thomas, Saint Saens, Massenet, Delibes, Gounod. The Italian evening set forth Rossini, Verdi, Boito, Puccini, Mascagni, Rossi, Donizetti. The German afternoon, noblest of all, honored Mendelssohn, Wagner and Strauss, as well as Meyerbeer. Saturday evening exploited the Slavs, Fucik, Goldmark, Dvorak, Brahms in a Hungarian Dance, Chopin and Tschaiakowsky. It was a festival of great things.

* * *

Eugene Blanchard of this city is this afternoon giving a piano recital at the Columbia Theatre. Mr. Blanchard has prepared a most interesting program, including the great Beethoven Sonata, Opus 57, the Liszt arrangement of the Tannhaeuser overture and five compositions of his master, Emil Sauer. This pianist is possessed of a fine technique full power, an appreciation as to musical content which not every pianist can boast. That he is adequate to so exacting a program may be said with certainty.

* * *

Miss Mary Van Orden, recently returned from a year's study with Arthur Foote in Boston, gave a studio recital to seventy-five friends last Friday evening. Miss Van Orden played Bach and Beethoven with an unusual intellectual and emotional grasp. And her other numbers, quite unhackneyed, won attention from the critical audience by reason of her clear-cut exposition of them, as well as by their beauty. Tschaiakowsky, Stephen Heller and notably Mr. Foote himself, were represented by characteristic works, all set forth with musicianly intelligence.

Miss Isabelle O'Connor, the well known soprano, assisted in several unusual songs. This singer always displays impeccable taste in her selection of songs, and always, as we say, gets everything out of them which the composer has intended.

Miss Van Orden was the special soloist on the following day at a meeting of the Collegiate Alumnae, at the Home Club. On this occasion the pianist gave a very charming concert waltz by the American composer, Henry Holden Huss.

* * *

At the gathering of the Woman's Press Association next Monday evening, Miss Berta Arents is to sing Aida's aria, Ritorno Vincitor (from the opera of Aida, of course). She is also to give a new song by Ioma Taylor Wilson, formerly of Alameda, the poem of which is by Zoe Greene Radcliffe.

* * *

On Friday afternoon, November 11th, Mme. Gadski is to sing at Ye Liberty Theatre, and all Oakland is preparing to buy seats, for Gadski is a favorite here as elsewhere.

* * *

On Thursday evening, the 10th, at Macdonough Theatre, the third concert of this season of the Stewart Orchestral Club will be given. This is the last of the present series, and, as in former seasons, the public may purchase seats for the event, associate members only being able to attend the earlier concerts of each series. The seats for associate members may now be reserved at Sherman Clay & Co's and the general public may secure reservations after Saturday. Miss Helen Sutphen, violinist, Mrs. Oscar Mansfeldt, pianist, and William Edwin Chamberlain, barytone, are the special soloists; the orchestra being ready with some excellently chosen and fully rehearsed works.



MME. LIZA LEHMANN

The Famous Composer Who Will Appear at the Novelty Theater on Tuesday and Thursday Evenings, November 15th and 17th, and at the Columbia on Sunday Afternoon, Nov. 20th.

Miss Fern Frost presented her pupil, Ethel Dickerson Rugg, in a piano recital last Saturday afternoon. The talented young pianist played compositions of Schumann, Mendelssohn, Rubinstein, Moszkowski, Stephen, Heller, Dvorak, and Grieg. Miss May Gilmour, soprano, sang delightfully on the same occasion.

* * *

Mrs. Olive Reed Cushman of this city has now a studio in the Gaffney Building in San Francisco, on Tuesday. Mrs. Cushman is planning a number of musicales this season, in connection with a piano teacher. The first will occur on Friday evening, the eleventh of November when Miss Alice Davis, mezzo contralto will sing and Miss Zelda Hollywood, a talented young pianist, will play.

ELIZABETH WESTGATE.

Los Angeles, Cal., Oct. 31, 1910.

Alfred Metzger, Kohler and Chase Bldg., San Francisco: Twenty-five hundred enthusiastically approved "Lucia" tonight. Stars—Vicarino, Battain and Alberti. Vicarino in beautiful voice was recalled many times. Battain scored. Alberti pleased by artistry. Audience expressed surprise at pretty chorus and generally fair average of whole production. Spirit of audience indicates local season should be well patronized,

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MADAME GADSKI IN EXCELLENT VOCAL CONDITION.

Mme. Johanna Gadski arrived in San Francisco on Monday evening from the North where she appeared with brilliant success in Seattle, Portland, and other leading North-western musical centers. She came on the Shasta Limited which arrived here at 9:30 in the evening and notwithstanding her long railroad trip she was in excellent spirits and in splendid health. She chatted very briskly about her remarkable triumphs in the Northwestern territory and was particularly enthusiastic about the Seattle Symphony Orchestra and its brilliant leader Henry K. Hadley. Mme. Gadski simply could not express her astonishment sufficiently at the wonderful progress made in the rebuilding of San Francisco and she said that her trip up Market street was one continuous round of surprises. It seemed like a dream to her that what was on her former visit nothing but vacant lots represented now, only a year and one half afterwards, an array of magnificent business palaces. She stated that according to her idea San Francisco was the most up-to-date city in the world.

Being up-to-date in its magnificent business blocks, Mme. Gadski contends that San Francisco should now also be up-to-date in its musical environment. She said that this city needs a magnificent grand opera house together with a symphony hall and a permanent symphony orchestra. The great Diva contended that San Francisco possessed many millionaires who could easily achieve the desired goal and that especially with the prospect of a World's Fair so near at hand, there should be no reason why not the most strenuous efforts should be made to give this city the necessary musical surroundings to its already well developed musical taste. At the concert given by the St. Francis Art Society last Tuesday evening Mme. Gadski proved to be in excellent vocal condition and the fashionable audience which is usually very reticent with its applause was really noisy in its demonstrations—even going so far as to shout "Bravo." This is an unheard of thing at these ultra-fashionable events.

On Wednesday morning at 8 o'clock Madame Gadski left on the Shoreline Limited for Los Angeles where she sang Thursday evening. Private advices inform us that the first Los Angeles concert had been virtually sold out in advance. On Friday evening Madame Gadski will leave on the Lark for San Francisco and arrive here Saturday morning. She will then be thoroughly rested for her Sunday afternoon concert at the Columbia Theatre at which occasion she will be welcomed officially by the San Francisco musical public that admires and loves her so dearly. In Madame Gadski's party are H. Tauscher, (the Diva's husband) who this time has taken a vacation from his business interests in New York and acts as Madame Gadski's personal manager and representative of Loudon Charlton of New York who was unable to spare a representative at this busy time of the year. The other members of the Gadski party besides Edwin Schneider, the accompanist, is Miss Lottochen Tauscher, Madame Gadski's bright young daughter, who has grown remarkably since she visited this city before and who is very glad to be again in California.

Madame Gadski speaks with much pleasure of the success of Mabel Riegelman of Oakland who will appear with the Metropolitan Opera Company in Chicago this fall together with Madame Gadski in "The Marriage of Figaro." Madame Gadski expects great things of this very gifted young artist and is very anxious to discover how she will please the American public after her triumphs abroad.

A. M.

The Zech Orchestra will give its second concert of the season at the Novelty Theatre on Tuesday evening, November 22d. The program prepared for this occasion is the most ambitious and the most serious which this organization has yet presented and indeed it may be added that this program is the finest which has ever been given here by an organization of amateur musicians in the memory of the writer. But our readers may judge for themselves by reading this ideal program: Overture Coriolan (Beethoven), Wald und Berg Geister (Philipp Scharwenka), Suite for two violins and piano (Moszkowsky), Miss Olive Hyde and Miss Blanche Morrill, violinists and both pupils of Mr. Zech and Miss Florence Hyde, pianist, Zug der Frauen from Lohengrin (Wagner), Two String Numbers—To a Wild Rose (MacDowell), Norwegian Folk Song (Svendsen), Scenes Picturesque in four movements (Massenet). The Novelty Theatre should be crowded with an enthusiastic audience of music lovers on this occasion for Mr. Zech and his orchestra are entitled to the highest endorsement for their praiseworthy ambition.

HELEN NEWCOMB, SOPRANO.

Miss Helen Newcomb, whose portrait appears upon the front page of this issue of the Pacific Coast Musical Review, is one of the younger artists of the Bevani Grand Opera Company of whom great things are predicted by those who know regarding the requirements of a successful operatic career. During the San Francisco engagement Miss Newcomb did not have adequate opportunity to display the brilliancy of her voice, but it was evident from her achievements that she is an artist of superior faculties. The possessor of an exceedingly well developed and ringing soprano voice and personally of great charm and grace Miss Newcomb possesses the necessary qualifications to make her a favorite upon the operatic stage. She is a native of the State of Vermont, but lately she has been residing in Los Angeles where the major part of her education was had. Like all those who enter upon a musical vocation with every element of success, Miss Newcomb has shown from childhood a fondness for the art and when her ambitions for glory and greater experience took a hold of her artistic mind she went to New York where she studied under the exceptionally efficient supervision of Achille Alberti, an ideal artist in every respect.

Thanks to her rapid progress she soon was offered engagements by prominent operatic organizations and she finally accepted an offer from the Aborn Grand Opera Company with which she appeared during an extended tour through Milwaukee, St. Louis, and Cincinnati and other musical centers during two seasons in a repertoire of grand operas including Lucia, La Boheme, Rigoletto, Cavalleria Rusticana, Carmen, Traviata, Trovatore and Faust. Miss Newcomb had an offer for a third season with the Aborn Company when the opportunity presented itself to enter the Bevani Opera Company and Miss Newcomb did not hesitate to take advantage of this splendid chance to sing in California and eventually in Los Angeles which city had virtually become her second home. Miss Newcomb is now appearing with much success with the Bevani Company at the Auditorium in Los Angeles and she is rapidly reaching that goal which her ambition and her artistic temperament is so persistently seeking.

Enid Brandt announces a concert to be given at the Novelty Theatre on Wednesday evening, November 23d. Among the features upon an exceptionally well selected program will be the Tchaikowsky concerto which Miss Brandt played with such brilliant success with the Philharmonic Orchestra in Berlin. Mrs. Leonie Brandt will play the second piano part. Miss Brandt's striking success at her recent appearance before the Pacific Musical Society should attract a very large audience to her concert. More particulars regarding the program and Miss Brandt's art will appear in subsequent issues of this paper.

BERINGER CLUB CONCERTS.

The San Francisco Leader speaking of the fourth annual Alumnae concert at St. Ursula's Hall recently, says: Mme. Beringer in her Aria from Titus displayed fine dramatic powers, while in her lyrics she charmed all by her art and exquisite interpretation. Her encore the Drinking Song from "Lucretia Borgia" was particularly fine. "When the Heather Blooms" by Joseph Beringer was one of those delightful gems so eagerly sought for by artists. The concert will long be remembered as the finest in the history of the College.

The Beringer Musical Club gave the following program at the First Congregational Church in Mill Valley on Saturday evening, October 20th: Hungarian Dances (Brahms), Miss Frances Westington, Mr. Melton Mowbray; Vocal, (a) Evening Star (from Tannhauser) (Wagner), (b) Israel (Oliver King), Mr. Harry Bultman; Piano, "Alceste" Airs de Ballet (Gluck-Saint-Saens), Miss Sadie Bultman; Vocal, Cavatina "Tacea la Notte" (Verdi), Miss Irene de Martini; Piano, Scherzo, Op. 31 (Chopin), Mr. Melton Mowbray; Vocal, (a) Der Doppelgänger (Schubert), (b) Parfumie Oriental (Bellenghi), Mrs. Lois Patterson Westsith; Piano, (a) Nocturne "Tes Yeux," (b) Valse Brillante (D flat), (Joseph Beringer), Miss Zdenka Buben; Vocal, Serenata Spagnuola (Burgmüller), Miss Irene de Martini; Piano, (a) L'Alouette (Glinka-Balakirew), (b) The Wind (Allan), Miss Frances Westington; Piano, Caprice Espanol (Moszkowski), Miss Zdenka Buben.

The Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, will give its seventeenth recital at Century Club Hall on Tuesday evening, November 8th. The program together with a detailed report will appear in a subsequent issue of this paper.



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BUSONI IN BASEL

By WARREN D. ALLEN.

Staff Correspondent of the Pacific Coast Musical Review.

Paris, October 4, 1910.



HAD the pleasure of spending the month of September in Basel, Switzerland, and got much enjoyment and profit from the lessons and recitals given there by Ferruccio Busoni. Mr. Busoni was engaged to give a Master-course in piano playing at the Basel Conservatory, and all who were willing to pay the price were eligible for membership in the class. Consequently pianists flocked there from far and wide, so that the affair was a sort of International Conclave of Pianists, with Busoni as the guiding spirit. The class was large—too large—because, although there were three lessons a week, the thirty pupils would each have only two or three opportunities to play; so they indeed paid dearly for their lessons. The lessons were held in the Conservatory hall and were attended not only by all the pupils but also by other pianists, who, like myself, were there to listen, but not to play.

During the month we came to know Busoni, his methods and his ideals pretty well and admired his pains-taking ability as a pedagogue. He was compelled to listen patiently to all sorts of playing, but never lost his temper, even when two or three people played who had no right to appear in such a class, with their inferior technical and musical equipment. His remarks were always illuminating and sometimes cutting in their sarcasm. An Italian himself by birth, he taught, nevertheless, with equal ease in German, French and English.

A large portion of the greatest piano literature, excepting Brahms and Schuman (Busoni is no friend of either) was heard during the month. The Emperor Concerto of Beethoven was the favorite, being played four times. The C minor Concerto was heard, also half a dozen of the sonatas. Bach, of course, was often heard, and Chopin was never neglected. All schools of piano music, from Mozart to Vincent D'Indy, were played, analyzed, and criticized before us, and the three big piano pieces of Cesar Franck were also heard, two of them twice. More of Liszt's works were played than of any other one composer. The two Concertos, the Sonata in B minor, the Dante Sonata, many etudes and numerous smaller works. Sgambati's concerto I remember as being notable for its length.

In addition to the three lessons weekly, we had an opportunity of enjoying Busoni's own incomparable pianistic art every Saturday evening. His first recital consisted of three Beethoven sonatas, the opus 111, the Waldstein, and the Hammer-clavier, with the Paganini-Brahms Variations at the close. Such marvelous Beethoven playing I never heard before. His Waldstein, especially, was a revelation.

The second program was a herculean Chopin recital. The twenty-four preludes, the twelve etudes opus 25, two nocturns, Ballade in G minor, and Polonaise in A flat. Technically and intellectually, he was as wonderful as in the first recital, but the poetic element that we look for always in Chopin, was not always there, for Busoni treats the piano orchestrally, and prefers to play a nocturne melody as if it were a trumpet solo. When Chopin wrote for the piano, he did not have the orchestra in mind, as did Beethoven and Brahms. Again, Busoni seems to fear the accusation of playing sentimentally, and for that reason his Chopin does not appeal to many people in the way Chopin probably intended. But Busoni is big enough to play any and all composers the way he understands them, and we must admire his genius and the tremendous study that he has made.

The third recital was a Liszt program—six of the great transcendental Paganini Etudes, beginning with Mazeppa, and ending with La Campanelle; the Sonata in B minor, the Erl King, Thirteenth Rhapsody, Rigoletto Fantasia, and the Polonaise in E. Busoni was at his best, but even he cannot keep an entire evening of Liszt from getting tiresome. However, Busoni is, without doubt, the greatest authority on Liszt today, and he proved that to be true in his wonderful playing, especially in the Campanelle, the Paganini Etudes and Rigoletto. The fourth and last recital consisted of Busoni's original works and transcriptions.

At the close of the third recital the class were guests of the Conservatory at a banquet in honor of Busoni. Many and felicitous were the toasts in his honor, and Busoni in his response showed that he can use his tongue as intelligently and



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pleasingly as he does his fingers. He pointed out the great importance of the development of the personality, and reminded us that much was expected of the musicians of today, with the inheritance we have received from our musical forefathers who accomplished so much entirely through their own efforts.

We left Basel with our admiration of Busoni greatly increased, for throughout the whole month we had been amazed at his wonderful technical and intellectual gifts, particularly his marvelous memory. There was nothing that the pupils brought that he did not have on his fingers ends, and he even played several orchestral accompaniments to concertos from memory.

The quaint, quiet town of Basel, by the swift-flowing Rhine, with its beautiful surroundings in the Black Forest, its ruined castles, and its general conduciveness to study, will always remain a pleasant memory.

WARREN D. ALLEN.

Abraham Miller, the well known tenor of Los Angeles, has returned from one month's outing at Lake Tahoe and is again busy giving lessons at his studio at 400 Blanchard Hall Bldg., Los Angeles. Mr. Miller had a most delightful vacation which was divided between trout fishing and strolling. Mr. Miller is able to show results from his fishing tours having caught eighty-three trout and this is not a fish story either. Mr. Miller has begun the most successful season of his experience all his time being already booked giving lessons and a number of recitals. He is going to give Handel's "The Messiah" with his chorus choir of the First M. E. Church in Pasadena on Christmas. He has already begun rehearsals and everything points to a brilliant success.

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Miss Cecil Mark gave a recital at her home studio at 318 Frederick Street to her pupils and friends on October 15th. This versatile singer's program included compositions from the romantic von Weber to the modern Hugo Wolf and Saint-Saens.

* * *

Miss Margaret Kemble has opened her San Francisco studio at 1711 Broderick Street and is now very busy giving lessons. On Tuesdays and Fridays she teaches at the residence of Prof. and Mrs. H. C. Biddle at the University Cottage No. 1 on the Campus in Berkeley.

* * *

Jack E. Hillman, the able baritone who recently returned from New York, is now singing at St. Dominic's Church with much success. He sang in San Jose last Wednesday evening for a church benefit and his accompanist was Miss Alva Haight, a pianist of superior merit and an accompanist of the highest artistic faculty.

* * *

The 182d Students' Recital was given by the Von Stein Academy of Music, as the first recital at the new building, Cor. 10th and Hill Sts., on Saturday, October 22, 1910 at 2 P. M. The program was as follows: Serenade by Bossi, Miss Louise Berg; Slumber Song by Gurliitt, Mr. Kenneth Montee; Mazurka by Webb, Mr. Ralph Montee; May Morning by Heller, Miss Dorothea Vogel; Sonatina by Clementi, Miss Helen Perry; Serenata by Bossi, Miss Blanche Perry; L'Avalanche by Heller, Miss Goldie Clemenson; Valse by Tschalkowsky, Mr. Carlton Nilsson; Slumber Song by Gurliitt, Miss Ruth Whittington; Album Leaf by Kirchner, Miss Marion Lowry; Sonatina by Kuhlau, Miss Selma Siegelman; Serenade by Eilenberg, Mr. Russell Lyon; Scherzo by Chopin, Miss Mona Newkirk; Aufschwung by Schumann, Miss Blanche Skelton; Song Without Words by Eilenberg, Miss Naomi Redmond; Staccato Caprice by Friml, Clarence Bates; Polonaise by Liszt, Miss Clara Russakov.

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(Continued from page 11.)

lovers should take advantage of their good fortune by not missing seeing and hearing the Dorothy Sherman Trio. "The Garden of Roses," by the trio, Miss Sherman, pianist, Mr. Tier, cellist and Miss Hamilton, vocalist, was the first number and the manner in which it was rendered served to satisfy the enthusiastic audience as to the quality of the music and the ability of the musicians. "The Garden of Roses" was followed by Mr. Tier's cello solo, "Traumerel." This number was also roundly applauded and Mr. Tier was forced to respond with an encore. Miss Hamilton followed with a pleasing interpretation of "Parla" which carried her audience by storm and she also responded with an encore. Miss Sherman favored the appreciative audience with a Chopin waltz, which met with the same unbounded approval as the others. "If I Had a Thousand Lives To Live," by the trio, closed the act. In all truthfulness it can be said that never was such a rare musical treat enjoyed as that heard at the Grand last night.

THE IMPERIAL RUSSIAN BALLET.

Maurice Rosenfeld the special musical and art critic of the Chicago "Examiner" commenced his article last Sunday after the first performance at the new home of opera in that city affiliated with the Metropolitan of New York as follows: "Dancers have come and gone, Greek, Hindoo, Parisian, American, but it remained for two Russians to show us what dancing really is and what poetry there is in the beautiful art. Anna Pavlova, Michael Mordkin and their company of a score or more assisting dancers and an orchestra of symphony size from the Metropolitan gave their first performance in this city last evening before an audience which filled every seat. Their performance may best be described by calling the production visible rhythm and music combined."

Constance Skinner another well known writer heads her article "Dance Raised to the Plane of Art" and every other critic in Chicago wrote as enthusiastically and all agreed that until one sees Pavlova and Mordkin they have not the slightest idea what real dancing means. This is the magnificent organization that Will Greenbaum will present at the Valencia Theatre during the entire week of November 21st. The orchestra under Herr Theodore Stier will be brought in its entirety and there will be stage pictures such as the theatre goers of this city have never realized. The scenic work was done by Paquereau of Paris and Fox of the Metropolitan.

Two complete ballets will be given "The Arabian Nights" composed by Mordkin with music selected from Oriental themes by Arensky, Bleichman, Bourgault-Decoudray, Chamade, Glazounov, Rimsky-Korsakow, and Rubinstein and "Giselle" by Theophile Gautier adapted from Heinrich Heine's "Le Villi" music by Adolphe Adam. There will be an act from Delibes' "Coppelia," "Polish Dances" by Glinka and Glazounov interpreted by Mlle. Bronislawa Pajitzkaia the first solo danseuse and the entire company, solo dances and "pas de deux" by Pavlova and Mordkin and other divertissements including Mlle. Pavlova's marvelous interpretation of Saint-Saens' "The Swan" and Mordkin's "Arrow Dance." The entire production will keep nearly one hundred people pretty busy.

This Russian Imperial Ballet is part of the government opera house forces from Moscow and St. Petersburg and is owned by the Imperial Russian Government which maintains the ballet schools just as we do our naval and military schools. Signor Gatti-Cazzaza saw these artists in Paris two years ago and as a result engaged them for special performances with the Metropolitan Company. The combination of the Metropolitan and Hammerstein's made the short tour across the Continent possible as the dancers are not due at the Metropolitan until December 15th. Greenbaum has guaranteed the organization a minimum of \$50,000 for a three weeks tour of the coast in conjunction with the firms of Steers and Coman in Portland and L. E. Behymer in Los Angeles.

Notwithstanding the enormous expense Mr. Greenbaum has arranged that the prices shall be no higher than in the East where the capacities are much bigger. The seats down stairs will be \$3.00 and also in the first rows of the balcony. The rest of the balcony will be \$2.00, \$1.50 and \$1.00 and every seat gives a perfect view of the stage there being no posts or other obstructions of any nature. The sale of seats will open at Sherman Clay & Co's on Monday, November 14th. Mail orders will be carefully attended to if accompanied by check or money order. There will be three matinees, Thanksgiving Day, Saturday and Sunday.

"THE CITY" AT THE SAVOY.

"The City," the play which is at the Savoy this week was written by Clyde Fitch shortly before his death. It is said that on the opening night of this play in New York, Tully Mar-

shall, as the drug-crazed Hannock was so realistic that at the end of the second act strong men fainted and women were borne out screaming.

This morphine fiend Hannock has been blackmailing the banker Rand but he does not know that Rand is his father. Young Rand learns it from his father in the first act just before the father drops dead. In the second act, young Rand, now on the highroad to political and business success, has, from a sense of duty, made Hannock his secretary. Hannock falls in love with Cicely, Rand's sister and when Cicely tells Rand they have just married, Rand has to tell Hannock that he has married his half-sister. Hannock promptly goes into a paroxysm or a delirium or whatever the proper name is for the ravings of a dope fiend and shoots Cicely. In the last act everyone who is left agrees to make the best of a sorry state of affairs.

Now for anyone who likes that sort of thing, I should say it would be a very nice evening's entertainment. There is a theatre in Paris which specializes on the most harrowing, horrifying things it can get and this play might be a great success there but I can not see how a healthy-minded American audience can see anything artistic or pleasurable in the revenge of a dope fiend. In my schooldays there was a recitation called "The Rum Maniac" in which the ravings over pink lizards and green rats gave a fine opportunity for hair-tearing and eye-rolling and loud yelling for boys who thought they were elocutionists. Now this part of Hannock makes me think of "The Rum Maniac"—Geoffrey C. Stein looks the part and plays it well enough and the audience goes as wild over it as any Central Theatre audience ever did but it looks to me as if any fairly competent actor ought to get away with all the writhing and twisting and carpet-clawing without any trouble at all. Apparently Clyde Fitch intended to break away from his success in depicting the follies and foibles of young womanhood and to write a play delving into the depths of human nature and portraying modern business life. The first act is finely written, the story is developed in an interesting way and the ending with the alarm of sudden death and the breathless confusion is superbly handled. In the next act when he grapples with the problem in earnest things get confused, there is a lot of talk about business methods and codes of honor that it is very hard to follow and it looks very much as if Fitch found the task too much for him. The company, like all the previous companies I have seen at the Savoy is very good. Beginning this Monday night "Nazimova" will be the attraction at the Savoy.

JOSEPH M. CUMMING.

MRS. DE LOS MAGEE'S CONCERT.—Mrs. E. De Los Magee gave her opening recital at Century Hall last Tuesday evening. Much curiosity preceded her initial appearance. Mrs. Magee was assisted by Mr. Gyula Ormay, pianist. She chose selections from Schubert, Wagner, Strauss, Meyerbeer, Tosti, Masse, Saint-Saens, Beethoven, Dudley Buck, and Ries to illustrate the proficiency she has acquired during her European study, and to acquaint her auditors with her present vocal and musical standing. Mrs. Magee had not completed her first number "Aufenthalt" by Schubert, before it became manifest that she possesses a true contralto voice of large size, which is strongly in evidence in the lower register, deep, vibrant, sustained and entirely reliable. Subsequent numbers served to show something concerning her range. This was from E below the middle C to high D. I understand that Mrs. Magee sings down to low C with ease, but her selections did not call for an exhibition of that extreme of range.

There is a very pleasing quality to Mrs. Magee's voice and she has absolute control of the organs throughout its demonstrated range, albeit that it is stronger and richer in the lower notes than those nearer the top of her compass. Mrs. Magee sang with much discretion and a great deal of sympathy. As an interpreter of the works selected, she was excellent. The general feature of her work was smoothness and abundant melody rather than strong and marked accentuation or any strenuous striving for dramatic effect. A glance at the program will show that the moods varied from those of the picturesque and descriptive Meyerbeer to those of the more dignified Beethoven and also included a lullaby or two. The audience was quite large and was entirely in accord with the singer. She created a distinctly favorable impression when she began, although her opening notes indicated a slight degree of nervousness; and the degree of favor with which she was regarded steadily increased. Contraltos of Mrs. Magee's natural gifts and musical discernment are sufficiently rare on the concert stage, to entitle her to a place somewhat unique in the local musical colony.

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THE GRAND OPERA HOUSE MOVEMENT.



ANYONE interested in the musical progress of the Pacific Coast and particularly of California must have read with great interest the vigorous and persistent fight which the Chronicle is making in behalf of the establishment of an opera house worthy of the Greater San Francisco. To

those of us musical enthusiasts who are really fond of this city it is an auspicious and hopeful moment when a great daily newspaper considers the art of music of sufficient importance to devote to its exploitation a leading place in its valuable columns. It is really not a complimentary thing to say of a city of San Francisco's ambition that there does not exist here an opera house or a concert hall of a defined aspect. Indeed, without such an edifice this city can not be regarded seriously as a musical community. For the lack of an opera house and a concert hall naturally prevents the presentation of grand operatic seasons and symphony orchestra concerts in anything like metropolitan style and San Francisco is surely sufficiently proud, sufficiently ambitious and sufficiently capable from every standpoint, financial or otherwise, to support musical culture in its highest phase.

This paper is perhaps a little more interested in musical matters than the average music lover, for its entire life has been devoted to this cause and we do not know one instance during our fifteen years of activity in the musical journalism of this Coast when a daily paper has taken up the fight for good music in quite such an enthusiastic manner and in quite such an effective way as the Chronicle has been doing in the last few weeks. It is only fair on the part of the citizens of San Francisco to appreciate this effort and not only promise to assist the Chronicle in this worthy cause, but to actually put their shoulders to the wheel and their hands into their pockets and see to it that this splendid movement comes to a successful conclusion. The Chronicle is doing all that a newspaper possibly can do in this respect. It remains now for everyone interested in the musical prosperity of this community to supplement the Chronicle's noble efforts with the necessary financial assistance. There is nobody better fitted to do this than the Musical Association of San Francisco and the Pacific Musical Society. However, resolutions alone will not do the trick. It

requires actual subscription to accomplish the desired end.

Several people who have read the excellent articles that appeared in the Chronicle have said in our hearing that the idea of the erection of a Grand Opera House, such as outlined in the paper, was an impossibility. This is one of those discouraging sentiments that has kept back musical development in this community. Everyone says certain things are impossible of achievement, when the only way to attain anything is to actually do it and say that it must be accomplished, and not that it can not be accomplished. If the Musical Association of San Francisco desires to inaugurate regular series of symphony concerts it must have a home for those symphony concerts. As long as these concerts are expected to be given in a theatre during an afternoon or in a barn at night that association will not be able to secure sufficient subscribers to make symphony concerts a paying investment—even from the standpoint of attendance. Ladies and gentlemen prefer to sit in a handsome auditorium where the style and fashion of the day may be exhibited in conjunction with the artistic atmosphere. A million dollar edifice such as is suggested by the Chronicle could include a beautiful symphony hall especially constructed for the purpose of giving symphony concerts. To our way of thinking it seems absolutely foolish to speak of giving permanent symphony concerts as long as San Francisco does not possess an adequate hall to give those concerts in.

Just think of it! Madame Gadski and other great artists come to this city every now and then and really can not appear in a bona fide concert hall. They must go one afternoon to a down town theatre and another evening to an up town temporary sheet iron structure. Is this not a shame for a city of this size? Does the Musical Association of San Francisco and the Pacific Musical Society realize the importance of an adequate concert hall and opera house? If so they should go to work at once and get subscriptions for stock and start the ball rolling before the interest in this great movement is waning. Strike while the iron is hot is an excellent admonition and should be encouraged in this instance. The Musical Association of San Francisco is now endeavoring to get a hundred thousand dollars a year for a permanent symphony orchestra and states that it has fifteen thousand dollars. What is fifteen thousand dollars for such a cause! When Fritz Scheel took charge of the Philadelphia Orchestra fifty thousand dollars were subscribed during the first season and at the end of the season a deficit of sixty thousand dollars has to be made good. A permanent orchestra consists of sixty-five expert musicians each of whom must receive a weekly salary averaging about forty dollars a week for at least nine months. This alone amounts to \$2,600 a week or \$10,400 a month or nearly a hundred thousand dollars for the nine months. A leader, such as the Musical Association of San Francisco wants, costs at least from six to ten thousand dollars a year. In any event eighty thousand dollars would be a conservative estimate for a permanent orchestra. It must be remembered that the members of such an orchestra could not do any other work and hence they must receive weekly salaries as mentioned above. Now what is the use of talking when it is proposed to run a permanent symphony orchestra on fifteen thousand dollars a year with the supposition that the remaining seventy or eighty thousand dollars would be taken in at the box office?

The Chronicle's suggestion for the building of an including a symphony hall, and which could capitalize the entire problem. A stock company could be organized which pledges itself to build the opera house including symphony hall, and which could capitalize itself sufficiently to also organize a permanent symphony orchestra. The building in itself would be a valuable property and any money invested in it would be safe. Such a building could be made to pay not only from its artistic aspect, but also from the point of making it a temple of music with studios, if so desired. Surely this city needs a Fine Arts Building very badly. Where now people hesitate to spend a hundred dollars a year for a symphony orchestra without a home, there would be no more hesitancy when the hundred dollars could buy shares in a bona fide stock company. In

many instances the hundred dollars would be increased to five hundred. The Musical Association of San Francisco and the Pacific Musical Society with a combined membership of nearly fifteen hundred people have it in their power to raise the necessary money for an opera house including a symphony hall. Indeed the members of the Musical Association alone with about fifteen millionaires among themselves could do this. Will these organizations take up the splendid proposition suggested by the Chronicle? Will they actually DO something? Or are they just talking about it as has been done in the past? These are the questions which the serious disciples of the art are asking. We sincerely hope that the movement of the Chronicle will result in a speedy resumption of its excellent plan.

MME. JOHANNA GADSKI'S UNSURPASSABLE VOCAL INTELLIGENCE

Greatest Living Dramatic Soprano Enthralls Her Large Audiences With the Beauty of Her Voice, the Highly Intellectual Readings of the German Classics and the Wonderful Excerpts From Wagner Operas.

By ALFRED METZGER

THE Pacific Coast Musical Review being strictly a musical journal the purpose of which is to give its readers the most reliable musical news and criticisms naturally is only interested in that phase of the musical art which deals absolutely with an amalgamation of the intellectual with the emotional side of musical interpretation. While we let the average writer on musical subjects make a fool of himself by describing either the quality or the tediousness or the various imaginary impressions made by the vocal organ, we restrict ourselves to the intellectual part of an artist's work and consider the emotional coloring only in so far as it represents temperamental characteristics. In other words we do not admire an artist principally because of his or her natural voice or natural temperament, inasmuch as these are born artistic traits, but we certainly admire an artist for his or her intellectual grasp of the subject for this can only be acquired by proper application, persistent study and an absolutely concentrated force of all mental faculties. Anyone failing to place the intellectual side of vocal expression above anything else does not possess the necessary faculties to be entitled to write intelligently on musical subjects.

And here is that unquestionable factor that places Madame Gadski in the first rank among the great singers of our day—namely her remarkable intellectual capacity. The possessor of an ideal dramatic soprano that contains the finer points of the voice's character, both in range and volume, to a singular degree of perfection, the Diva is also endowed with an emotionalism that sweeps everything before it and thrills the truly musical mind to the very fibre of its nerve center. We have here the fundamental principles of genius for which no mortal is entitled to credit inasmuch as they are inculcated from birth in a very fortunate child of Nature. But when the careful observer notes the intelligence that permeates Madame Gadski's interpretation of a classic song or a Wagner operatic aria then the Diva must be admired for herself, for such intellectual grasp of the subject is the result of industry and scholarly conscientiousness which is not born in an artist, but which is solely the result of study and research. Only that artist possesses our respect and admiration who, like Madame Gadski, is able to supplement a beautiful vocal organ and an irresistible artistic temperament with that intelligence of execution which reveals the scholar. For this reason we do not regard anyone who fails to attend the Gadski concerts and benefit by the Diva's remarkable intellectual feats as musical in the strictest sense of the word.

Those who, like this paper, are energetically espousing the cause of the English language in the matter of vocal declamation possess an ardent champion and assistant in Madame Gadski, who sings the majority of her songs in the English language. This paper could have no finer demonstration of the wisdom of its position than the fact that every song which the Diva sang in English was heartily encored and the

people were delighted in being able to understand the meaning of the song. The translations used by Madame Gadski were exquisite and did not lose at all by being written in English. All the arguments of those bigots who worship foreign gods are thus swept into oblivion by the practical demonstration of a great artist who possesses the courage of her convictions and who, although of foreign birth, realizes the justice of the cause which demands that every American who pays to attend concerts is entitled to understand the words as well as the music of a composition. We desire to extend our thanks to Madame Gadski for espousing the cause of the American music lovers so eloquently and so effectively. We are certain that such a brilliant example is bound to be emulated.

There is another feature noticeable in these Gadski concerts which, we are certain, are typical of the Diva only. We refer to the fact that her beautiful voice not only fails to weaken toward the end of the program, but actually seems to gain in strength and beauty as the program nears its close and during the rendition of the last number Madame Gadski's voice is really fresher, mellow and stronger than during the introductory number. This is undoubtedly the result of the Diva's matchless intellectual powers which insist upon the tender nursing of reserve force which is judiciously distributed during the course of her artistic performance. Coincidentally with Madame Gadski's gradual expenditure of reserve force appears a gradually increasing enthusiasm on the part of the audience which begins somewhat conventionally and ends in a frenzy of enthusiasm that shakes the very rafters of the building in which she may sing. Personally endowed with magnetism and womanly charm, reinforced by singular good judgment in the selection of her gowns, Madame Gadski plays with the emotions of her hearers like a pianist plays upon the keys of his instrument. Such geniuses have always been exceedingly rare, but today they are far more seldom than in former years, for it requires a great deal more today to astound the public, which is becoming more intelligent, than was the case twenty-five or fifty years ago, when the beauty of a voice alone was sufficient to arouse enthusiasm among an audience. To become immortal at this day is indeed a difficult problem to solve, but Madame Gadski has surely solved it.

There is another characteristic of Madame Gadski's that belongs to her only and wherein no other concert singer has so far been able either to surpass her or to equal her. We refer to her exquisite interpretation of the heaviest Wagner arias without exercising a somnolent influence upon her hearers. Take for instance her selections from the Walkure last Sunday afternoon. To be absolutely honest I was rather afraid that even Madame Gadski could not be equal to the task of giving these wonderful vocal conceptions that intensity of emotionalism and that variety of changing sentiments which the master weaved into them not only by means of vocal tone colorings, but also by means of orchestral em-

bellishments and entrancing harmonic treatment. My misgivings emanated from the fact that I considered the orchestral and scenic environment of these Walkure arias so essential to the tout-ensemble that I feared the inadequacy of vocal interpretation with piano accompaniment only, but Madame Galski sang these works with such irresistible abandonment and such religious adherence to the master's artistic purity that one absolutely forgot all the accessories of an operatic performance in the individual work of the Diva who invested the reading with such supreme intellectual phrasing that her vocal declamation became a musical chef d'oeuvre of the highest character. It was indeed the impossible made possible.

Madame Galski successfully attacked a similar task when she introduced an entire group of Franz Lieder which, to say the least, are not among the most grateful works in so far as their appeal to the layman is concerned. But the Diva did not only succeed to delight her audiences and keep them interested throughout her rendition of these classics, but she made them "popular" to a certain extent inasmuch as her audiences demanded an encore of nearly every one of the songs and the critics called particular attention to their excellent rendition, no doubt much to the surprise of the Diva who perhaps did not think us quite serious enough to appreciate the depth of these works. In one respect Madame Galski was right, if she ever entertained such thoughts, namely we really do not believe that our music lovers are overfond of Franz, notwithstanding his supreme artistry, but the manner in which Madame Galski studies and transmits a song is so irresistible that even the "driest" composition becomes interesting and consequently the Franz songs, with their natural beauty, are given every possible advantage by reason of adequate interpretative art. The compositions of Edwin Schneider were very skillfully rendered and while not especially heavy compositions contain decidedly superior merit and made a very effective impression upon the hearers. Throughout the program the Diva's matchless vocal art was evident and her perennial youth added considerably to her artistic proficiency. When in the face of such unquestioned mastery of the vocal art a thin voice in the daily papers occasionally airs its ignorance by nonsensically referring to a "passe" voice the intelligent musician must necessarily be astonished at the superficiality of the daily press that permits such degeneracy of personal opinion to disgrace its columns.

The accompaniments of Edwin Schneider were in the main very tasteful and musicianly. His touch is graceful and he seems to grasp the faculties of the soloist to a particularly happy extent during the rendition of the song literature as long as it does not exceed the lyric character. In the more dramatic phases he either does not quite reach the necessary climax or he seems to believe himself outside these arenas of intense emotion. While retaining the rhythmic character of a Wagner aria, for instance, quite frequently he does not quite attain the orchestral effect upon the piano which is such a necessary part of Wagnerian pianistic interpretation. As a lyric accompanist, however, Mr. Schneider is exceedingly skillful and as composer he exhibits a number of exquisite traits that should make his compositions much sought by vocal students. Last Monday evening Madame Galski sang before an almost sold out house in San Jose. The balance of the San Francisco concerts will be reviewed in these columns next week. As a matter of fact the Galski concerts belong among the very finest expositions of vocal art heard here during the course of a concert season and those who miss them simply do not take that interest in musical culture which their inclinations have a right to demand of them.

NAZIMOVA AT THE SAVOY.

I am still trying to come to a conclusion on the question of whether or not Mme. Nazimova is as great an actress as she has been proclaimed. Her worshippers all say that you can not appreciate her from seeing her in but one character—that she is an entirely different person in each play and a large part of her greatness is on account of this marvelous changing. I have not seen her before and the paper goes to press before she changes the bill so this has to be an impression of her acting based on seeing her as Rita Allmers in Ibsen's "Little Eyolf."

Rita is the passionate, sensuous wife of Alfred Allmers, the dreamer whom George Bernard Shaw contemptuously designates as "a moonstruck nincompoop." Rita is insanely jealous of their own child, of Allmer's sister, of the book he is writing, in fact she is jealous of anything that interferes with her complete possession of her husband. The little boy is



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drowned at the end of the first act and the rest of the play is practically all dialogue with the characters seeking to readjust themselves to the new conditions. This play is a wonderful study both to those who can appreciate Ibsen's superlative excellence in dramatic technique and to those who admire him for his unshrinking, uncompromising dissection of life, but to be played properly it needs a set of actors every one of whom can enunciate English so that not a syllable is lost.

The last two acts have hardly any action that appeals to the eye—it is all talk and I wondered what anyone present who had not read the play thought of it. I could not follow Brandon Tynan and Nazimova's accent, though in the first act it seemed to heighten her charm, in the others got in the way of the much needed clearness of diction. I do not understand what the stage director is thinking of to play the last two acts in semi-darkness. Is there anyone who likes to listen to actors talking in the dark? I never can keep from wondering how long it will be before they turn up the lights and I know I can't hear as well.

In the first act Nazimova is simply a wonder. Beginning as the happy, light-hearted wife, overjoyed at her husband's return, she passes through the stages of caressing, luring, bitterness, jealousy and horror with a power that is marvelous. Now petting up her dreamer of a husband, now flaring out in jealous outbursts, then tender again, she realizes wonderfully Ibsen's conception of the woman who demands her husband absolutely for herself. The lines that demand the utmost delicacy of handling, that are the limit of suggestiveness, she handles with rare skill. And the end of the first act with the shock of Little Eyolf's death—well, I never want to see her in this play again if I have to have the same horror chill me—her shriek of terror and the horror in her face as she said, "The crutch is floating"—ugh! I can feel the gulp in my throat now. In the last two acts on account of Brandon Tynan's indistinct diction, Nazimova's accent, the dark stage and the lack of any chance to act save with the voice I conclude by concluding that I am not ready to come to a conclusion on the question I started out with.

Beginning next Monday night the attraction at the Savoy will be William Faversham in "The World and His Wife," an adaptation of the play "El Gran Galeoto" by Echegaray the renowned Spanish dramatist.

JOSEPH M. CUMMING.



By JULIAN JOHNSON

Los Angeles, Nov. 7.—The event of the season in this city—one might say the event of many seasons—has been the unexpected and overwhelming success of the Bevanis opera company. We have had opera here every year. It has always met with sufficient success to induce its promoters to return, but its success has never been of the sort that would make a real business man call it a paying venture. Occasionally the metropolitan forces, traveling with the panoply of a royal pageant, have made a dollar-gathering pilgrimage hither, and in one breathless swoop have carried off the musical finance-accumulation of years. But "popular opera," by a company which presented a repertoire, has never before been a genuine success. The Bevanis and their business have been the envy of every manager in town. They opened, in "Lucia," to a very satisfactory house, and the enthusiasm was large. Tuesday night, in "Pagliacci," and "Cavalleria," they did the poorest business of the week, but the popular appreciation of their offering was abundantly manifest. Wednesday night's "Rigoletto" saw a very substantial increase. Thursday night, at "Lucia," the big house was talked about over town. Friday night, at a repetition of "Cavalleria," and "Pagliacci," local Italian residents occupied almost all the house, including all the boxes, and there was tumultuous enthusiasm. Saturday afternoon's "Traviata" found the great Auditorium just "sold out," and at "Trovatore," in the evening, more than 500 persons were turned away from the box-office, while every one of the 3,000 seats held an opera enthusiast who plainly came for solid musical enjoyment.

The promise of the second week is extraordinary. Tonight's "Tales of Hoffman" will be given to almost a capacity audience, even in this huge theater, while the election-night "Aida" looks almost as auspicious to the box-office. Artists who have won great individual triumphs are Vicarino, Alberti, Campana and Jarman. The talented young American girl's extraordinary soprano voice has held three big audiences spellbound. Vicarino's "Lucia" was a genuine tour-de-force. Campana has triumphed by reason of his superb voice—the most musical male vocal organ in the company. Alberti has won all hearts by his distinguished veteranship, and his consummate acting. Miss Jarman, the pretty young Los Angeles contralto, sang first in "Trovatore," and was instantly noted by the audience for her fine voice production, her gratifying fidelity to pitch, and her true "bel canto" instinct of really singing every phrase, instead of singing a few and shouting the rest, as is the habit with too many of our alleged "artists" today.

LITTLE PEPITO.—An interesting figure of the city's life during the past week has been the Spanish boy pianist, Pepito Arriola. Little Pepito has been in and about Los Angeles, without much to do, and has been the chief figure in some unique performances. Chief of these was his visit to the local Indian Village, at Eastlake, and his purchase of a magnificent dog, for \$1,000. Since everything he saw seemed salable, he astounded manager Antonio Apache by boldly opening negotiations for the purchase of the biggest and most warlike brave on the place. Apache informed him that the huge buck was hardly a piece of negotiable property, but that he would be glad to loan him to the little pianist for a time. Pepito assented to this, and immediately carted his aboriginal prize, in war-paint, blanket and feathers, to the Hotel Alexandria, where he made him sit and eat in state, he serving him. Pepito Arriola plays tonight for the first time, at Simpson Auditorium.

GADSKI.—Johanna Gadski sang at Simpson's on Thursday night, and delighted her customary throng of worshipers, who have heard her, in good weather and bad—mostly bad—for many seasons. Her programme was, as usual, of extraordinary breadth. The Gadski voice at times seemed tired, but

its user's art and consummate intelligence bridged over the little defects of fatigue or travel and gave the hearers an evening of rare musical enjoyment.

GAMUT COMPOSERS.—Last Wednesday evening was composers' night at the Gamut Club, and the Bevanis were guests of honor. The list of offerings, given below, reflects to a noteworthy degree the creative talent of Los Angeles. Violin solo, Julius Bierlich: "Andante Religioso," "Humanesque" (Frank Patterson), A. J. Stamm at the piano, Charles Farwell Edson; "Sometimes"—poem by Thomas Jones, "Lost"—Robert W. Service (Charles Farwell Edson), Miss Harriet James at the piano, Mary LeGrand Reed; "A Dream," "A May Song," "Life," "Dutch Garden"—dedicated to Mme. LeGrand Reed, "The Spirit of Love" (Laura Zerbe), the composer at the piano; violin solo, Lacey Coe: "Gavotte (Count Wachmeister)," "Pastorale" (Lacey Coe), "Zigeuner Welsen (Henry Schoenfeld), Mr. Schoenfeld at the piano, Henry Balfour, tenor; "Calling" (Grotton), "Die bist wie eine Blume (Schoenfeld), "Resolution" (Schoenfeld), Henry Schoenfeld, composer, at the piano, Mrs. W. H. Tiffany; "Crocus Time" (Freda Peycke), "Lullaby" (Freda Peycke), "Baby's Laughter" (Freda Peycke), "Sing to Me" (Freda Peycke), the composer at the piano; concertstrucke for violin, piano accompaniment (Chas. E. Pemberton), Julius Bierlich, A. J. Stamm; piano solo, Rudolf Friml; "Andante Cantabile," "Russian Dance," from Russian suite (Friml), op. 67—"Drifting" (Friml), butterflies from Japanese ballet, "O Mitako San" (Friml), "Valse Coquette" (Friml), op. 41—"Egyptian Dance" (Friml), Mabelle Clarke, soprano; a. "Dew Drops" (Chas. H. Demorest), b. "How I Met Love" (Chas. H. Demorest), c. "To a Rosebud" (Chas. H. Demorest), d. "Prayer" (Chas. H. Demorest), e. "The Dandelion" (Chas. H. Demorest), Mr. Demorest at the piano, Homer Tourjee; "Good Fellows Song"—dedicated to the Gamut Club (Tourjee).

DOMINANT LUNCHEON.—The Dominant Club, the representative local woman's musical fraternity, gave a luncheon Saturday at the Ebell Club House. Guests of honor were Katherine Fiske, Eastern contralto who arrived last week to spend the winter in Los Angeles, and prima-donna Helen Bertram, now a resident of this city. Miss Bertram's daughter, Rosina Henley, is a member of the Belasco theater company. Officers of the Dominant Club this year are Miss Jennie Winston, president; Miss Helen Voight, vice-president; Mrs. Jennie Hagan Goodwin, secretary, and Miss Lala Fagge, treasurer.

"MAID AND MUMMY."—Ferris Hartman has just shown what a clever stage manager of his calibre can do with a book that is tiresome and music that is dull, not to say somnolent. "The Maid and the Mummy," which was his last week's bill, was about as insignificant in itself as a musical comedy could be, yet by the interpolation of perhaps a dozen bright musical numbers, together with appropriate specialties by the talented members of his company, Mr. Hartman contrived a very pleasing entertainment. This week Mr. Hartman has a revival of the ever-popular "Woodland." This Pixley and Luders fantasy is given in first-class style, and seems to be pleasing as thoroughly as it did on the occasion of Hartman's first stock presentation, last week.

STUDIO NOTES.—At the one-hundred-eighty-third recital given by students of the Von Stein Academy, corner of Tenth and Hill streets, this programme was rendered: "L'Avallanche" (Heller), Miss Edith McBride; "Barcarolle" (Kerlich), Dorsey Whittington; "Sonatina" (Clement), Miss Marguerite Steyer; "Elfin Lance" (Jensen), Miss Felice Anchell; "Gypsy Lance" (Lichner), Miss Cora Hunt; "Valse Improptu" (Raff), Miss Blanche Skelton; "Study" (Orth), Miss Jean Haggerty; "Butterfly" (Grieg), Mr. Victor Nemecek; "Valse Improptu" (Ellenberg), Miss Lovena Smoot; "Au Matin" (Goddard), Miss Ethel Leaver; "Petite Valse" (Dennee), Miss Stella Smoot; Improptu in A flat (Schubert), Miss Marie Jones; "Fau Vole" (Jungman), Miss Dorothea Vogel; "Sonatina" (Kuhlau), Miss Selma Siegelman; violin solo (Gillis), Miss Constance Kaplan; "Spinning Song" (Eilmenreich), Miss Grace Ebanues; ballad in A flat (Chopin), Mr. Clarence Bates; "Rondo Capriccioso" (Mendelssohn), Miss Clara Bussakov.

Signor Riccardo Lucchesi will give a recital of high classic, liturgic, romantic and operatic songs, assisted by the Clavier Club and a string orchestra, on Friday evening at the Ebell Club.

Mrs. Gertrude Ross, local pianist, has just returned home
(Continued on page 8.)

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(Continued from page 6.)

after a year and a half of study in Berlin. Mrs. Ross has already appeared before the Ebell Club, and has a programme for the Friday Morning Club shortly. She will share Miss Margaret Goetz's studio in the Blanchard building.

JULIAN JOHNSON.

SOUTHLAND NEWS.

The De Chauvenet Conservatory, located in the Fraternal Brotherhood building and under the direction of M. Jean De Chauvenet, had a concert of exceptional interest last Saturday afternoon. The programme delivered before a large audience, included "Reina," von der Mehden, Conservatory orchestra; "An Open Secret," vocal solo, Reginald Ranyard; a selection from "The Bohemian Girl," Otto Dannebaum; Kriens' "Priere," violin solo, Bessie Crammer; Marche Tunisienne, Wittman, Karl Wagner; selection from "Samson and Delilah," Mrs. Agnes Jakimowicz; "Pecadora's Song of Triumph," De Chauvenet, Margaret Sabard; Second Rhapsody, Liszt, Ardis Olds; Dancila's Third Variation on a Bellini air, for violin, Doyle Cox; Olszewski's "Dance d'Amour" and Weber's "Invitation to the Dance," Julie Olszewski; the Schubert-Liszt "Hark, Hark, the Lark!" Christine Thompson; the Rachmaninoff Prelude, F. Theodore Thomas; the "Lucia" sextette, Mme. De Chauvenet, Mrs. Jakimowicz, Senor Marsho, Mr. Chandler, M. De Chauvenet and Mr. Hara; the Schubert-Liszt "Soiree de Vienne," Jean de Chauvenet; the Weber-Liszt "Polonaise Brillante," first piano Ardis Olds, second piano Jean De Chauvenet, and the Conservatory orchestra; the "Stabat Mater" "Inflammatu," Mme. De Chauvenet, with chorus.

Prof. Leonardo M. Uribe, dramatic tenor, gave a concert at Blanchard Hall on Friday evening. Prof. Uribe, who has recently opened a studio in the Majestic building, was heard in "Celeste Aida," Mascheroni's "For All Eternity," and the Recitative and Arioso from the first act of "I Pagliacci." His concert-assistance was of exceptional sort, as he had as accompanist one of our foremost players, Mrs. M. Hennion Robinson, and as soloists Miss Lillian Adams, an exceptionally talented pianist, and the well-known violinist Natop Blumenfeld.

Ellis M. Rhodes, a young dramatic tenor of great promise, is to be tendered a reception Monday evening, November 7, in Gamut Club Auditorium, by Prof. Carl Bronson, who has been Mr. Rhodes's instructor for several years past. Mr. Rhodes leaves for Milan, Italy, November 10, to continue his studies, and his friends are desirous of hearing him sing and wishing him God-speed. There will be a fine program, Mr. Rhodes being assisted by Miss Mabelle Clarke, Miss Alice Lohr and Edward Ruenitz.

The First Methodist Church Choir of seventy-five voices is preparing to give the oratorio, "The Deluge" (Saint-Saens), under the direction of Dr. E. E. Davis.

The Matinee Musical Club was entertained Thursday at the Gamut Club by Mrs. Louise C. Davis, who is a member of the club and the leading woman teacher at the Davis Musical College. Mrs. Davis has a fine coloratura soprano voice, and her program included the aria "There Was a Prince in Olden Times" from the opera "Il Guarany" (Gomez) and "Spring Morning" (Woodman).

The Westlake School of Music, of which Mrs. Birdiene Hogaboom-McNamara is director, will open November 1, at Seventh street and Burlingame avenue.

The Stockton pupils of Percy A. R. Dow gave the first of a series of "Hours of Song" at Miller Memorial Hall, Stockton, on Monday, October 17th. The participants were: Miss Georgia Strohmeier, soprano, Miss Louise Villinger, mezzo soprano, Miss Zell Clack, piano and Mrs. Mary G. Raggio, accompanist. The program was as follows: Duo, Passage Bird's Farewell (Mendelssohn); Soprano, With Verdure Clad (Creation) (Haydn); Mezzo, O dolce guidami (Donizetti); Soprano, Caro mio ben (Giordani), Gavotte (Manon) (Massenet), O Sleep (Semele) (Handel), Merry Maiden Spring (MacDowell); Piano, Prelude G minor (Rachmaninoff); Duo, Wanderer's Night Song (Rubinstein); Soprano, Du bist wie eine Blume (Schumann), Musetta's Waltz (La Boheme) (Puccini), Du bist die Ruh (Schubert), Harlequin's Song (I Pagliacci) (Leoncavallo); Mezzo, Songs My Mother Taught Me (Dvorak), Wenn Ich Frueh (Schumann), Good Bye (Tosti); Soprano, Non destarmi (Romeo and Juliet) (Gounod).

THE GREAT SCHUMANN FESTIVAL.

The Pacific Coast Musical Review desires to impress its readers with the importance of the Schumann Memorial Concert which will be given by Paul Steindorff, the San Francisco Choral Society and a symphony orchestra of fifty musicians on Friday evening, December 1st. Every musical community of importance in the civilized world has celebrated and is celebrating the hundredth anniversary of the great master composer this year. It is only right that the musical element of San Francisco should fall in line and commemorate the occasion with that zeal and devotion to the cause of music which is so evident in this city.

A most excellent feature of this event will be the first appearance in San Francisco of Miss Olga Steeb of Los Angeles, the brilliant young California pianist who made such an excellent impression in Germany last year and who will leave again for Europe after this concert in San Francisco to fill a number of engagements with the Philharmonic Orchestra of Berlin. In addition to Miss Steeb there will be a number of San Francisco vocalists participating. This Schumann Festival will undoubtedly be one of the most important musical events of the season.

ENID BRANDT'S CONCERT.

Much interest is being manifested in the forth-coming concert of Enid Brandt and as this program covers every phase of her art she will undoubtedly surprise even the most enthusiastic admirers. Mrs. Noah Brand will play the second piano part in the Tschalkowsky concerts and this number is looked forward to with unusual interest as Miss Brandt scored her greatest success with this work in Berlin. Following is the program: Concerto B flat minor op. 23 (Tschalkowsky), Second piano part, Mrs. Noah Brandt, (a) Vogel als Prophet, (b) Aufschwung (Schumann), (c) Elegie (Algermon Ashton), first time; (d) Arabesque No. 2 (Debussy); Soiree de Vienne (Schubert-Liszt); Wedding March and Dance of the Elves, from Midsummer Night's Dream (Mendelssohn-Liszt). The concert will take place at the Novelty Theatre on Wednesday evening, November 23rd.

DR WOLLE ON TEACHING.

Editor Pacific Coast Musical Review:

Will you kindly publish the enclosed card in the columns of your paper. I desire to announce that I shall be pleased to receive applications for private instruction in piano and organ playing and vocal interpretation and, of course, in the theory of music, which cannot be separated from the serious study of music, in whichever phase it is pursued.

It is amazing how little stress is laid upon this fundamental subject by students of music. How anyone can intelligently play a sonata or a fugue without the slightest knowledge of the structure of a sonata or a fugue is past all comprehension. Of course it is never done. To one who has studied fugue long enough to know what a fugue is, it is very funny to hear one played by a would-be student, who has plodded along for years, and while having attained a certain finger facility, is absolutely ignorant of the structure of the piece. He has no conception of the logical development, of the unity of the whole, of the proportionate significance of the several parts. He fails to see the chief parts—of prime importance—and the subsidiary parts, of secondary importance—and the many varying degrees between. But in the vast majority of cases, the player, in ignorant bliss, is superlatively happy if he happens to reel off the correct notes, perfectly oblivious to all but the mere finger mechanics. The performance is then simply an enormous distortion, as we ourselves appear when we look into a curved mirror. This is what makes it so very funny—except that it is too pitiful for jest. Long years of work are wasted;—at the end, only negative result. How different it would all be, if the student, at the beginning of his career, would master the simple underlying principles of all musical form. He could then become, not a human pianola, but a thoroughly equipped, intelligent, well-poised artist. His interpretative faculties would then have been aroused and trained.

How very few vocalists and instrumentalists display any attempt whatsoever at interpretation! and to the few who do attempt it, it is more often abortive than normal, for it fails to rest upon a foundation of rhythmic and harmonic analysis. The man who races through a sonata without regard to its intellectual and emotional content, without comprehension of its melodic curve—its general design—without recognizing the importance of emphasizing certain of its modulations—and suppressing relatively unimportant details—is like the

untutored schoolboy. Give him a poem to recite. Let it be one of the world's masterpieces. Full of meaning—deep in thought—elevated in style—simple in language—powerfully convincing. The boy recites it in all his crudity. To him it has no meaning—he does not follow its trend of thought. We have all heard him. How stiffly and without meaning he hammers out the accents—regardless of the sentiment—just as many a pianist lays equal stress upon the first beat of each measure, without weighing its importance relatively to the other parts of the melodic contour.

Through the systematic study of rhythm and harmony, the structure of a composition becomes clear—the student realizes its content—and then is able—and then only—to give a logical, rational, convincing interpretation. A thorough teacher combines the theoretical with the practical study of music, but there are too many who neglect this essential branch of the art. I have lived in California five years. At first, on account of the work of establishing my courses at the University, and organizing the symphony orchestra and conducting the concerts, and later the preparations for the Bach festivals, I refused, with very few exceptions, all applications for private instruction. I announced publicly and privately, that I would not teach. Now I am glad to re-enter the field of teacher, for which I believe I am fitted, and of which I am fond. But I find the general impression to be, even among those who know me best, that I do not give private instruction. Hence it is, that I am writing to ask you to publish the announcement that I shall be glad to accept pupils.

It seems to be the style to say that only a limited number of pupils will be accepted. So I will teach only a limited number, but, by reason of the advertising effectiveness of your paper, I hope that the number will be limited only by the working hours of the day.

Another feature common to many advertisements reads "only advanced pupils accepted." In the course of a busy life-time I have had all kinds, but I have never been quite sure what is meant by an advanced pupil. The majority of those with whom I have come into contact have been advanced backward. They play, lacking a beautiful touch, lacking expression, and lacking the finished technic which alone allows the giving of an individual interpretation. Who could, not rather teach fifty bright children than one stupid adult? I remain,

Sincerely yours,

J. FRED WOLLE.

The pupils of Percy A. R. Dow gave the first of a series of "Hours of Song" for the season of 1910-1911 at their teacher's studio, 2126 Grove street, in Oakland on Friday, October 14th. The participants were: Miss Jeanette Curdy, soprano, J. W. Garthwaite, baritone and Miss Blanche Morrill, violin. Mrs. Alice Fowler and Miss Edith Gere Kelley were at the piano. The program was as follows: Duo La ci darem la mano (Don Giovanni) (Mozart); Soprano, Qual farfalla (Partenops) (Handel); Bind auf dein Haar (Haydn); Baritone, Rolling in Foaming Billows (Creation) (Haydn); Soprano, Du bist die Ruh (Schubert); Gavotte (Manon) (Massenet), Mondnacht (Schumann), Merry Maiden Spring (MacDowell); Violin, Romance (Wieniawski), Serenade (Drdla); Soprano, Rose wie bist du? (Azor-Zemire) (Spohn), Sonnet (Thome), Ave Maria (Schubert), The Danza (Chadwick); Baritone, In diesen heiligen Hallen (Magic Flute) (Mozart), Requiem (Homer), Vecchia Zimarra (La Boheme) (Puccini), Quando ero paggio (Falstaff) (Verdi); Soprano, Magnetic Waltz (Arditi).

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Schill Strasse 4, Berlin, Oct. 17th, 1910.

My Dear Musical Reviewer:

I begin to despair of ever writing you again, for it has been not only upon my mind—but upon the very tips of my fingers to tell you about some of the wonderful Berlin concerts, but lately we seem to have been living in some kind of a mystic musical spell, which has excluded everything out of our lives, except practicing and attending concerts—even our closest friends have lately accused us of negligence. We had the good fortune to hear Geraldine Farrar upon her opening engagement at the Royal Opera House in Massenet's "Manon" and I wanted to tell you all about her wonderful success in the German Capital—for she simply sweeps the Germans off their feet. But to my mind, her success lies not in her voice but in her faultless acting. I have rarely, if ever, seen such splendid art in one so young. Also—she sings with unflinching charm of voice and method and her tones are always beautiful and well placed, which cannot be said of many singers in Germany, for the more I hear of German singing—especially when it comes to women's voices, the more I am convinced that the Italian method is the only method which preserves the natural beauty of the voice—and judging from what I have heard of vocal music in Germany the ambition of most German singers is to sing over and above an orchestra of seventy-five men when they are all playing as hard and loud as they can.

We have ample proof of this kind of work continually, not only at the opera but also in most of the song recitals, and I have also come to the conclusion that the German taste in singing shows too often, too great a preference for quantity instead of quality. We heard Maria Labia, the beautiful young Italian singer last week in "La Tosca," who is endowed not only with a beautiful voice but also asserted the possession of a fine artistic instinct, which showed itself in various ways. But can one fancy such a true Italian opera ever being sung in Germany? Labia, however, is a superb Tosca, but the whole opera seemed dreadfully slow, after the perfect London production with Mme. Destinn and our own Ricardo Martin, who, by the way, has such a splendid half lyric, half dramatic tenor voice. In his acting Mr. Martin was so refined and his tone was always beautiful and every executive detail was compassed with ease and suavity, and to crown all, he is so good to look at.

We heard the charming fairy opera of "Hansel and Gretel" at the Royal Opera House last week. It was well sung and acted for the Germans love fairy tales and revel in any production of them. As a whole the opera is enchanting, and is such a welcome work in this great vale of tears. It continually reminds me of the long lost dream plays and dream days of childhood. It is also very like the lovely fairy play by Maeterlinck, "The Blue Bird," which we saw in London and with which we were so charmed. You remember in the play, the old witch commands their little boy to search here, there, and everywhere until he shall have found a "blue bird," which upon finding is to give him everlasting happiness—and at last after searching in vain he returns home only to find that his own bird in their little cottage is blue—the moral of which is, that the blue bird of happiness is to be found if we would only look for it.

Last Thursday evening came the first of a series of five recitals by Joseph Lhevinne—this master artist who has demonstrated such a great musical power through complete repose of manner—one thing so rare in people of the artistic musical temperament. Mr. Lhevinne's programme included the Beethoven sonata op. 81 Les Adieux L'Absence—Le Retour. The Liszt B minor sonata "Der Kontrabandiste," and some charming pieces by Mendelssohn, Rubinstein and Chopin. In the extremely high finish of his playing, in the consummate ease of his delivery as it were, in the delicacy of his



MME. LIZA LEHMANN

The Distinguished Composer Who Will Appear at the Novelty Theatre, Thursday Evening, November 17th.

phrasing and in the beauty of his tone he obliterates all sense of difficulty. Mr. Lhevinne's programme was brought to a close with a splendid Russian Peasant Dance by Liapounoff.

Last Sunday morning we heard the first public rehearsal, and upon Monday evening came the first Philharmonic concert, with Herr Nikisch as conductor, and Julia Culp as soloist. Again Herr Nikisch conducted throughout with that serenity of perfect poise. His concerts, of which there are ten during the winter season, are among the great events of the Berlin musical life, and the vast Philharmonic is entirely sold out each season long before the first concert. The programme included the Leonore overture No. 2 by Beethoven, which is so seldom heard as I believe the third of the same name is the most popular. A Symphonic Poem by August Reuss was the second number and was one of the most musically beautiful and spontaneously fresh works I have heard in late years, indeed, it seemed to me upon two hearings almost as beautiful as anything Wagner ever created—and we know absolutely nothing of this man, notwithstanding the fact that seven pages of the symphony program are devoted to a sketch of his life and an analytical sketch of the Symphonic Poem. But I must confess with sadness, that it is all I can do to read simple programmes in German, as I am still in the first reader over here, and have grave doubts as to my ever arriving at the second—and now I must ask your pardon for my sidetracking from the symphony concert! but my ignorance of the German language should influence every young student, who is contemplating further musical study in Germany, to first acquire some knowledge of the dreadful language before they venture across the sea, or else upon their arrival, like myself, they will feel as though they had been suddenly tongue-tied. And now (a la Dickens) I return to my main subject. I have just been trying to read the symphony programme again and have just discovered that this great work was given for the first time in Berlin—also, that the composer, August Reuss, was born in Southern Germany in the year 1871 and that he lives at the present time in Munich.

Frau Julia Culp, a young and beautiful German woman, was chosen by Nikisch as soloist for the first concert. In her numbers she included an Italian aria, and Ellen's three songs from "The Lady of the Lake" by Schubert. To me, there are no words to describe Frau Culp in her Italian Aria for there was no semblance of the Italian art left in it, for she gave it not only a German interpretation, but she also sang it as though it were an aria from Tristan and Isolde. But her last three songs with orchestra by Henry Wood of the London Symphony, were a true revelation of the art of singing Schubert. How well we all know the last song of the group, Ave Maria—which was sung to an accompaniment of a harp,

(Continued on page 12.)

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TWO STORES

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(Continued from page 10.)

a few muted violins and a cello—such music might have "appeased the soul of melancholy Saul." The concert closed with the second symphony in C major by Schumann.

Night before last we had an evening of Slavonic music which was indeed a rare treat inasmuch as Mme. Scriabina (the wife of Scriabine, the composer) was the pianiste who played with the assistance of the Philharmonic orchestra under the leadership of the great Safonoff. The programme opened with the fantasie in G major for piano and orchestra by Tschaiakowsky, which, although not equal to the great B minor concerto by the same composer, was however, a mighty fine work and well worth hearing. Then came a work which I am sure is rarely heard in concert. A Polish fantasie op. 13 for piano by Chopin, with an orchestral accompaniment arranged by Safonoff. In this number the very early opus was obvious throughout and to me the work was interesting, more because of its coming from Chopin than from any particular musical merit.

Then came a great concerto for piano and orchestra by that fascinating modern Russian composer Liapounow, which struck me as being one of the greatest piano works in modern music. The fourth and last number was a concerto in F sharp minor also for piano and orchestra by Scriabine. Surely Mme. Scriabina should understand how to interpret this work, and I am sure that every one present felt that she did, especially in the last movement, which soars in the blue. Next Monday evening Mme. Scriabina is to be heard in another programme comprised entirely of her husband's compositions.

Last night we heard Ignaz Friedman, who is one of the great Leschetitzky exponents, in his first Chopin programme of this winter, which included some of the finest works of the master composer for the piano, namely, the B minor sonata op. 50 which one hears seldom. Next to this in importance came the fourth Ballade in F minor, which is the great favorite of many artists, but which, unfortunately, is not very popular with the public at large. Then came the Barcarolle, the C sharp minor Scherzo (also rarely played), then the, even less seldom heard, Variations in B major and, after a beautiful group of the smaller Mazurkas, Waltzes, Preludes and Impromptus, three Etudes and the seldom played Second Nocturne. The programme closed with the beautiful Andante Spianato, and Grand Polonaise in E flat major, for which I believe Chopin also wrote an orchestral accompaniment.

I have not the space to speak of each number separately although I should like especially to speak of the Sonata and the Ballade, for I thought Mr. Friedman played these two works on the whole more musically than most of the other numbers, for the Barcarolle was sometimes blurred in outline by a too exuberant use of the loud pedal, and in the Scherzo the great octave passages often represented a confusion, rather than a lucid sequence of notes. But it would be beside the mark of criticism to dwell upon minor defects in work showing such fine inspiration as Mr. Friedman's in the interpretation of these two masterpieces. Curiously enough in his playing of the more dramatic works, Mr. Friedman discloses a capacity for vulgarity of treatment which in his playing of some of the smaller works appears but rarely, and never so acutely. While luxuriating in what has come rather superficially to be regarded as "Chopin-esque" effects, Mr. Friedman's misdirected effervescence in playing many of Chopin's larger works makes an impression sad in its way, that he does not intend. There is no necessity to play Chopin at all. There is every necessity if he is played at all, to play him perfectly. No other composer is so much played and so little understood.

CHARLES MALLORY DUTTON.

Samuel Adelstein and his pupils will take part in the next program to be given at the California Conservatory of Music on Friday evening, November 18th. Among those who will participate are: The Adelstein Mandolin Orchestra, Miss Lois Bolton, Miss Emma Noonan, Mrs. T. L. Johnson and Samuel Adelstein, mandolins, Mrs. H. H. Sherwood, lute and Miss Mary Sherwood, piano. A lute quartet consisting of Mrs. H. H. Sherwood, Mrs. T. L. Johnson, Miss Emma Noonan and Samuel Adelstein will also play two selections.

MISS HOWARD'S CONCERT.

Miss Eula Howard, the fascinating young pianist who has won so much attention in all the principal cities of the Coast during the past two years, and who is known from Los Angeles to Seattle as an exceptionally gifted and successful performer on the concert stage, although the youngest of the professional pianists, is enjoying a vacation of two weeks at Grants Pass, Oregon, her native city. This rest follows her concert engagements in the North.

She will return to San Francisco at the end of next week to get ready for the recital which she is to give at Century Hall, Franklin and Sutter streets, on Wednesday evening, November 30th. A brilliant programme is being arranged for the local event, and the recital will undoubtedly be one of the most successful of the year.

Miss Howard was the only pianist engaged to play at the Seattle Exposition last year. She has played in all the big cities of California, Oregon and Washington, becoming known as the "petite princess of the piano" on account of the astonishing artistry and power displayed by one so small and young. Although she is the most petite of all the professional pianists, and by far the youngest, she has remarkable power, which led the Santa Barbara newspapers recently to allude to her as the "Girl Paderewski."

Her local programme at the end of the month will be made up largely from the works of Chopin, as in the interpretation of this composer Miss Howard has won especial distinction.

Says the Berkeley Daily Gazette: "At her studio in the Wright block, Saturday afternoon, Mrs. Eva Roddin Whitcomb will give the second of her informal recitals. On this occasion she will present two of her pupils, Mrs. Cardinal Goodwin and Miss Frances McDonald, the latter of whom appeared at her last recital and made a favorable impression. Both are sopranos, and Mrs. Whitcomb herself will also contribute to the program several vocal numbers, while variety will be afforded by the introduction of piano selections by Mrs. Eva Navone Provost. The program follows: Indian Love Songs (Finden), (a) "The Temple Bells"; (b) "Less Than the Dust Beneath Thy Chariot Wheels"; (c) "Pale Hands That I Loved Beside the Shalimor"; (d) "When I Am Dying," Mrs. Eva Roddin Whitcomb; (a) "I've Been Roaming, I've Been Roaming" old English song (Chas. E. Horn); (b) "April Rain" (Woodman), Miss Frances McDonald; Arabesque (Chaminade) Hungarian Rhapsody No. 6, (Liszt), Mrs. Eva Navone Provost; (a) "The Message" (Adolph Frey), (b) "Una Voce Poca fa" (Rossini) Mrs. Cardinal Goodwin; "O Belle Nuit" (in the original) duet from "Les Contes de Hoffman" (Offenbach) Mrs. Goodwin and Mrs. Whitcomb."

The Minetti String Quartet gave the first of a series of three concerts at Kohler and Chase Hall on Friday afternoon, November 4th. The Quartet included Giulio Minetti, first violin, Hans Koenig, second violin, Nathan Firestone, viola and Arthur Weiss, cello. Miss Edna M. Wilcox was the accompanist and Miss Helen C. Heath sang solos. The program included: String Quartet on the theme of B-A-F by Rimsky-Korsakoff-Liadoff-Barodin-Glazounoff; (a) Voi che Sapete (Mozart), (b) Les Berceaux (Gabriel Faure), (c) The Waves Rush and Roar (Cesar Cui); Quartet in B flat, op. 18, No. 6 (Beethoven).

Mrs. Edith Simonds of Berkeley is now in New York where she is meeting with great success regarding the placing of her vocal compositions to which Charles Keeler has written the words. Madame Schumann-Heink will sing some of the songs next season and Rosa Olitzka sang "Fairy Bells" in Chicago the other day with great success, the audience demanding an encore of it. Mr. Rabnoff, the well known manager, will recommend the songs to leading artists under his direction. He is particularly influential with the Metropolitan Opera House people.

Bentley Nicholson, a very musically tenor who arrived here from Seattle a few months ago and who has been very successful as church soloist, gave the Half Hour of Music at the Greek Theatre last Sunday afternoon in the presence of several thousand people. Ashley Pettis accompanied very artistically and the program included: "Onaway Awake, Beloved" (Coleridge-Taylor), "Luna Fedeli" (Denza), "O Come With Me in the Summer Night" (van der Stucken), "Sweet Evenings Come and Go, Love" (Coleridge-Taylor), Botschaft (Brahms), "The Nightingale Has a Lyre of Gold" (Whelpley), La Belle du Roi (Augusta Holmes), Before the Dawn (Chadwick). Mr. Nisholson is the baritone soloist of the Third Unitarian Church and the Temple Israel of this city.

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THE GADSKI FAREWELL CONCERT.

The farewell concert of Mme. Johanna Gadski, who is unquestionably the greatest living dramatic soprano today, will be given this Sunday afternoon, November 13, at the Columbia Theater at 2:30. The program, as is every Gadski program, is one that no student or music lover can afford to miss. By special request a change has been made in the first group of works as published, viz: In place of the "Mondnacht" Mme. Gadski has consented to place in this position the beautiful Song Cycle "Der Arme-Peter," consisting of three of the most charming numbers Schumann ever wrote. This work was given here last year by Dr. Wullner. The program in its entirety is as follows: PART I.—Ich wandre nicht, Die Lotusblume, Cycle "Der Arme Peter," Stille Thranen, Wenn ich früh in den Garten geh, Frühlingsnacht, (Robert Schumann); Piano Solo, Des Abends, Warum, (Robert Schumann); PART II.—Dort in den Weiden, Die Mainacht (Johannes Brahms), A Main Sings Light (Edward A. MacDowell), One Gave Me a Rose (Edwin Schneider), Isola, Nimm mich hin (Max Liebling), Piano Solo, Cantique d'Amour (Fr. Liszt); PART III.—Gottterdammerung (Richard Wagner), Brunhilde's Farewell to Siegfried, Brunhilde's Closing Scene.

Seats will be on sale at the Columbia after 10 o'clock Sunday morning and phone orders will receive careful and courteous attention. Manager Greenbaum has every reason to feel proud of his Gadski season from every point of view.

THE LIZA LEHMANN CONCERTS.

One of the most important engagements ever consummated by Manager Will Greenbaum is that of Liza Lehmann, the famous English composer who is to visit us during the coming week and preside at the piano at three concerts here and one in Oakland, directing the work of her own quartette of eminent London vocalists. We shall probably hear some vocal ensemble work on a par with the instrumental work of the Flonzaleys or Kneisels. The first concert will be given Tuesday night, November 15, at the Novelty Theater, but for this event there will be no seats sold to the public as the Pacific Musical Society has purchased the entire house for its members.

The first public program will be given Thursday night, November 17, at the Novelty. The Song Cycle "In a Persian Garden," a work that has made the name Liza Lehmann world famous, will be given in its entirety. There are about twenty short numbers for quartette, duets and solo, each a gem, the words being the quatrains from Omar Khayyam's "The Rubaiyat." Another Song Cycle that will both delight and amuse will be the "Nonsense Songs" from "Alice in Wonderland. The soloists will offer "About Ben Adhem" for contralto sung by Miss Palgrave-Turner, "Five Little Love Songs" (Tenor), Hubert Elsdell, two songs for soprano, (a) "Pearl and Song," (b) "Everybody's Secret," Miss Blanche Tomlin, and "An Incident of the French Camp" (Browning), Julien Henry.

The farewell concert will be given at the Columbia on Sunday afternoon, November 20, when the "Song Cycle" Breton Folk Songs will be given besides a selection by the quartette from "The Golden Threshold." The soloists will offer some delightful works and a feature will be "Two Seal Songs" from Kipling's Jungle Book, (a) "The Mother Seal's Lullaby" and (b) "You Mustn't Swim Till You're Six Weeks Old." Another number on this farewell program that will be appreciated will be "Four Cautionary Tales and a Moral" sung by Miss Palgrave-Turner and Julien Henry. They are as follows: "Rebecca" (who slammed doors and perished miserably), "Jim" (who ran away from home and was eaten by a lion), "Matilda" (who told lies and was burned to death), "Henry King" (who chewed little bits of string and was early cut off in dreadful agonies), and Moral "Charles Augustus Fortesque" (who always did what was right and so accumulated a fortune).

Every one of the Lehmann works is equally interesting from the musical and literary standpoint and as all the works are in the English language these concerts would delight every one who advocates the use of English in singing. Seats are on sale at Sherman Clay and Co.'s, the prices being 75 cents, \$1.00 and \$1.50. Friday afternoon, November 18, Mme. Lehmann and her quartette will sing in Oakland at Ye Liberty Playhouse, the prices being the same as here, while the program will be one to be given in this city on Thursday night, which includes the "Persian Garden" and "The Nonsense Songs." A representative audience should gather to welcome the most famous woman composer living.

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MME. ANNA PAVLOVA

Star of the Imperial Russian Ballet Coming to the Valencia Theatre on November 21st.

In a recent editorial we called attention to the fact that the Von Stein Academy of Music of Los Angeles furnished its pupils with all their vocal music. We have since been informed that the institution furnished its students with ALL their sheet music free of charge. It is only fair and just to the Von Stein Academy of Music to correct our error and we are glad to add that Heinrich von Stein is entitled to the highest praise for the stand he has taken.

* * *

Charles Dutton is now settled in Berlin where he expects to remain for some time after several years of successful teaching in Berkeley. Mr. Dutton is not only an efficient artist and teacher but he is a musical enthusiast who has devoted his life to the cause of music and whose salon evenings were always a feature in the University town. Mr. Dutton was not only heard in concert frequently, but he presented a number of very skillful pupils. Three years ago Mr. Dutton made a tour of the most important musical centers in Europe as well as at the East. Recently Mr. Dutton has been accepted as one of Joseph Lhevinne's pupils and is now studying repertoire with him. Next season Mr. Dutton expects to study the art of playing Chopin with De Pachmann in London. Mrs. Dutton will study the harp with Herr Possi, the foremost harpist of Europe.

The fifth program of the season was given by the Pacific Musical Society last Wednesday morning at the Novelty Theatre. The program included numbers by Wenceslao Vialpando, Miss Alberta Livernash, Miss Ruth Waterman, Wm. E. Chamberlain, Mrs. Frank Cox and Mrs. B. M. Stich.



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THE ZECH ORCHESTRA CONCERT.

An event of unusual interest to the music lovers of San Francisco will undoubtedly be the concert to be given by the well known Zech Orchestra under the brilliant leadership of William F. Zech at the Novelty Theatre on Tuesday evening, November 22d. The program which was published in the last issue of the Pacific Coast Musical Review was one of exceptional artistic merit and when it is considered that the orchestra has been diligently rehearsing for some time in order to become imbued with a certain element of professional polish those interested in orchestral concerts will surely find it of great interest to attend this event. Mr. Zech is one of our most capable and most ambitious musicians and his name alone guarantees the highest character of a musical event in which he may be active. Of especial interest in this affair should be the suite for two violins and piano by Moszkowsky to be played by Misses Olive Hyde and Blanche Morrill, two very clever young pupils of Mr. Zech's. But every number of the program is particularly high class and we can safely recommend the event to everyone seriously interested in music.

MADAME JOSEPH BERINGER, CONTRALTO.

Madame Joseph Beringer, whose portrait appears on the front page of this issue of the Pacific Coast Musical Review, is one of the best known vocal teachers in San Francisco. She has a very large class of students which keeps her busy every hour of the day and a number of these students have appeared with gratifying success in concert scoring quite an artistic triumph. Miss Viola Jurgens, one of the most efficient and successful pupils of Madame Beringer is now in Dresden, Germany, where she is rapidly being prepared for the operatic and concert stage. Among Madame Beringer's foremost San Francisco pupils is Miss Irene de Martini, whose brilliant voice and artistic temperament has been the surprise of the splendid concerts of the Beringer Musical Club.

Madame Beringer has recently been appointed the head of the vocal department of the Ursuline Convent in Santa Rosa and at a recent vocal recital given in Santa Rosa by Madame Beringer the press and public was enthusiastic in its endorsement of this competent singer's remarkable voice and interpretative art. While Madame Beringer has remained somewhat in the background in recent years as far as her public appearances were concerned on account of the big demand on her time by ambitious students, this capable contralto soloist has decided to devote more of her time in future to public work and she has already accepted several offers from prominent musical clubs. Madame Beringer announced recently that she will devote a certain time every season to public engagements for which reason those desirous of engaging competent vocalists for private musicales or for club functions may address her.

As the head of the vocal department of the Beringer Conservatory of Music Madame Beringer has contributed greatly to the success of that institution which is now flourishing under the splendid direction of Professor Joseph Beringer.

Miss Edna Cadwalader, violinist, assisted by Frederic McMinn, baritone, and Frederick Maurer, Jr., pianist, gave "An Hour of Music" at Century Hall on Tuesday evening, November 3d. The event was a most delightful one and Miss Cadwalader was heartily congratulate upon her success. The program was as follows: Sonata in G minor op. 20 (Arthur Foote), (a) Gavotte (Gossee), (b) Aria (Pergolesi), (c) Mazurka (Mjtnarski); Songs (selected); Two Movements from Viola Concerto in G minor, op 46 (Sitt). The following patronesses endorsed the event: Mrs. A. S. Baldwin, Mrs. D. A. Bender, Miss Elizabeth Bender, Miss Katherine D. Burke, Mrs. Geo. Cadwalader, Miss Linda Cadwalader, Mrs. Mariner Campbell, Mrs. Chas. Noble Champion, Mrs. W. R. Cluness, Jr., Miss Eleanor Connell, Mrs. Robert A. Deane, Mrs. Francis J. Devlin, Mrs. Orlo Eastwood, Mrs. W. D. Fennimore, Mrs. John S. Gray, Mrs. M. A. Huntington, Mrs. B. T. Lacy, Mrs. J. H. Mallett, Mrs. Henry Martinez, Mrs. Alexander G. McAdie, Miss Elizabeth Mills, Mrs. W. Mayo Newhall, Mrs. J. M. Pierce, Mrs. Richard Rising, Miss Susie Russell, Mrs. F. C. Selfridge, Mrs. Ella M. Sexton, Mrs. Frank Sumner, Mrs. John F. Swift, Mrs. Frances B. Williams.

William Edwin Chamberlain, the splendid baritone soloist, sang two Handel numbers from "Acis and Galatea" and "Bernice" before the Pacific Musical Society last Wednesday with great success. Last Thursday evening Mr. Chamberlain was soloist with the Stewart Orchestra at the MacDonough Theatre in Oakland, scoring another triumph.



MISS OLGA STEEB

The Brilliant Young Pianist Who Will Play the Schumann Concerto at the Schumann Festival on December 1st.

The San Francisco Musical Club gave its monthly program at Century Club Hall on Thursday morning, November 3d. The following program was given by the Minetti Quartet: Mozart—Quartette No. 15 in B flat; Meyerbeer—Recitative and Aria, Gia l'ira m'abbandona (Il Profeta), Lamento (Il Profeta); Saint-Saens—Printemps qui commence (Samson et Delila); Masse—Sa Couleir est blonde (Galathee); Saint-Saens—"La Cloche, Mrs. E. de los Magee, Mr. Gyula Ormay at the piano; Dvorak—Quintette in A major opus 81 (Piano and Strings), Miss Emelie Gnauck at the piano.

* * *

Mrs. Frances Thoroughman has returned from the East and has resumed her lessons in the Countryman Building, corner Van Ness Avenue and Ellis street. She expected to go to Europe on an extended visit but unexpected circumstances arose which prevented the execution of these plans. Mrs. Thoroughman was about to accept a position as soloist at the Fifth Church of Christ Scientist in New York and also some concert engagements when she was compelled to return. Mrs. Thoroughman will give a recital later in the season.

* * *

Considerable interest is being taken in the forthcoming book, "A Nation's Crime" written by Mrs. I. Lowenberg, the author of "The Irresistible Current." The subject treated is one of vital interest to all readers and there is no question at all but what it will create much comment among book-lovers when issued. The book is now on the press and will make its appearance within the next few weeks.

* * *

Louis Arnold, tenor, a pupil of William Edwin Chamberlain, gave a song recital wogaftr btmhvscc kqdkfizmzvc frghbmm under the auspices of the Saturday Afternoon Club, gave a song recital at Hotel Stockton, in Stockton, on Sunday afternoon, October 13th. The program was as follows: Who is Sylvia?, Du bist die Ruh, (Schubert), Row Gently Here, Die beiden Grenadiere (Schumann), Aus meinen grossen Schmerzen, Gute Nacht (Franz), Let me Wander Not Unseen (From "L'Allegro") (Handel), But Late in Dance I Embraced Her (Arensky), Lenz (Hildach), Viel Traume (Henschel), Fussreise, Der Gartner (Hugo Wolf), Caecile (Richard Strauss), Auf Wiedersehn (Bendix), Far Across the Desert Sands, Allah be With us! (Amy Woodforde-Finden), Mother o' Mine (Tours). Mr. Arnold has come into prominence as one of the most artistic recital singers of California and no singer has given to the musical people of Stockton a program of such excellence and such exquisite interpretation of Schubert, Schumann and Wolf as Mr. Arnold did in the above program.

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THE CURRENT "HARPER'S WEEKLY"

In the issue of "Harper's Weekly" for November 5th a correspondent, writing upon "The Political Barometer in the Middle West," describes the situation in Ohio, Indiana and other States. William Inglis contributes an amusing reminiscence of a reporter's experience during the Cuban Revolution. Writing upon "The Man Who Mends His Car," Herbert L. Towle describes how many repair jobs can be done at home. In "Beating the Bank at Monte Carlo," Frank Marshall White tells how only one system has ever proved invincible at the roulette table, and been bought by the manager of the gambling-house. Robert Dunn contributes an amusing story of sailors ashore, and the usual editorials, finance, and humor features go to make up this number.

Herman Genss, the distinguished piano virtuoso, will give a concert at Kohler and Chase Hall on Thursday evening, December 2d. This will be Mr. Genss last public appearance before his departure for Europe next year where he will enter upon an extended concert tour under the direction of the Herman Wolff Bureau of Berlin. More particulars regarding this concert will appear in the next two issues of this paper.

Upon urgent request of its subscribers and advertisers the Pacific Coast Musical Review has reconsidered its decision of not publishing a Holiday Number this year and we hereby announce that this paper will issue a special edition on December 31st. This Holiday edition will be the first number of the enlarged paper and will be the biggest musical journal ever published on the Pacific Coast.

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IMPERIAL RUSSIAN BALLET FROM METROPOLITAN.

As the time grows near, the interest shown in the engagement of the Imperial Russian Ballet from the Metropolitan Opera Houses headed by Mlle. Anna Pavlowa and M. Mikail Mordkin gives evidence of exceeding that formerly taken in the big opera seasons of Courled and Grau. From all parts of the State orders are pouring in to Manager Will Greenbaum and the Valencia Theater will be a glorious sight during the week of November 21. That our readers may understand the magnitude of this venture we again inform them that in addition to the two great stars there are ten other principal dancers, a corps de ballet, a splendid orchestra from the Metropolitan's forces under the direction of Herr Theo. Stier of Vienna and London, a complete mechanical force from the Metropolitan with the organization and all under the stage direction of Frank Rigo, who has visited us with Mapleson in Patti's time, and with both Grau and Courled. There will be two splendid programs given on alternate nights so that persons can witness both performances without attending on successive nights.

The sale of seats will open next Wednesday morning at Sherman Clay and Co.'s and prices will be the same as in the Eastern cities, viz: \$3.00 to \$1.00. Mail orders must be accompanied by check or money order payable to Will L. Greenbaum. Manager Greenbaum had hoped to arrange a special orchestral concert with the magnificent body of men who will accompany Pavlowa and Mordkin on this tour but the demand on the men for the extremely difficult music in the ballet performances renders this impracticable. Complete programs of the performances may be had at Sherman, Clay and Co.'s. In arranging the season Mr. Greenbaum has come into closer contact than ever with the powers-that-be at the big New York home of opera and some interesting development may result from this affiliation. The tour of the Imperial Russian Ballet is under the immediate direction of Max Rabinoff, formerly Western representative of Oscar Hammerstein, and G. P. Centaninni, private secretary of Gatti-Cazzaza.

L. E. BEHYMER AND THE MUSICAL SOUTHWEST.

L. E. Behymer, as usual, made his summer visit to the Eastern music centers, met the artists, and their managers, said little, listened long, and thought much; then went home quietly and started in his usual energetic campaign. Music is the Behymer religion, and the "Busy Bee" is a musical evangelist pioneering in the wilderness as well as in the cities. "The Philharmonic habit" is becoming a factor in this great Southwest, and consists of Philharmonic courses usually composed of from four to six star events which enables those who take the series to save money and secure bargain counter prices. The Great Philharmonic Course in Los Angeles usually heads the list. This year Scotti the baritone and Mme. Pasquali open the season, October 27th. Mme. Gadske follows on November 3d, and Mme. Liza Lehmann and her London quartet November 25th. Jaroslav Kocian, violinist, is the fourth artist, January 5th, Josef Hofman, pianist, February 10th, with Alessandro Bonci, lyric tenor, closing the course on February 28th.

As substitutes, if anything should happen to any of these artists, are held in reserve Emello de Gogorza, the Russian Symphony Orchestra under Altschuler, Mme. Emma Calve, and Mischa Elman, and other artists in the Behymer entourage who take the place in other cities of some of the Los Angeles Philharmonics where the resident committees desire their presence. In addition to these artists, Manager Behymer will handle Tillie Koenen, Mme. Fornia, Mme. Gerville-Reache, the Russian Ballet with Pavlowa and Mordkin, Bessie Abbott in "Ysobel," with Mascagni and his own orchestra, Michael Elliott the dancer, Maud Allan and her assistants, together with minor artists engaged for the smaller towns of the Great Southwest. The Great Philharmonic Courses this season already formed are located in Reno, Nev., Sacramento, San Jose, Stockton, Palo Alto, Berkeley, Fresno, Santa Barbara, Redlands, Riverside, Claremont, San Diego and other Southwestern cities.

In addition to these artists, Manager Behymer has under his direction the Los Angeles Symphony Orchestra of 77 men, with Harley Hamilton as conductor, the Los Angeles Woman's Symphony Orchestra of 63 members, is associated with W. H. Leahy in Mme. Tetravzini's California tour, and Helen Bertram's Pacific Coast engagement. Manager Behymer enjoys the privilege of playing his musical attractions over the John Cort circuit of theatres in the West, the Sam and Lee Schubert theatres, besides controlling the bookings of Simpson's Auditorium in Los Angeles, Temple Auditorium, "Theatre Beautiful," the finest auditorium west of Chicago, the Isis the-



M. MIKAIL MORDKIN

Star of the Imperial Russian Ballet at the Valencia Theatre, Week of November 21st.

atre in San Diego, and other important auditoriums throughout the Coast. He is turning his attention this year to the development of the club idea, Play Ground Associations, and artistic endeavor in the leading hotels and the drawing rooms of the California homes.

Los Angeles obtained the distinction of winning, through the work of the singing section of the Germania Turnverein the \$10,000 gold cup sent by the German Emperor to the competing singing clubs at the San Francisco Saengerfest. This has given added impetus to the music festival idea, and the local manager announces early in June a music festival in Los Angeles which will compare favorably with any of those held in the Eastern cities. In addition to the German singers, Los Angeles is distinctive in possessing a number of singing clubs whose members have worked together for many years, arriving at a degree of perfection unequalled in the West. The Ellis Club, composed of business men of Los Angeles, is now in its 28th year, numbers 120 picked voices under the direction of J. B. Poulin. This gentleman is also the director of the Women's Lyric Club, 150 female voices. The Orpheus Club numbering 80 of the young men of the city, has obtained a high degree of perfection under the direction of Joseph Dupuy, who is also at the head of the musical salon, the singing section of which consists of mixed voices numbering 138.

With this material alone, not to mention the Fidella Mannerchor, the German society, and several other similar organizations, Los Angeles has sufficient material within itself for a most successful festival.

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SAN FRANCISCO, SATURDAY, NOVEMBER 19, 1910

PRICE, 10 CENTS



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THE GREAT SCHUMANN FESTIVAL.



HE Pacific Coast Musical Review desires to impress upon the mind of its readers the importance of the forthcoming monster memorial concert to be given by the San Francisco Choral Society and a symphony orchestra of fifty musicians under the direction of Paul Steindorff at the Central

Theatre on Thursday evening, December 1st. This paper has already printed and will continue to print announcements of this event in its reading columns which we trust will be perused by all our readers. These announcements will, however, only contain the facts regarding the personnel and the program features of this important occasion. There is, however, associated with this event a certain spirit of recognition of a master mind which cannot be confined in the restricted space of a press notice, but which is sufficiently big and dignified to demand the broad atmosphere of an editorial article. Anyone who is familiar with the numerous works of Robert Alexander Schumann realizes the immense genius which the world has lost by his death but which by reasons of his wonderful heritage has survived the decay of the body in the everlasting glory of the mind that created the most wonderful conceptions of song literature. It is surely not too much to ask of the musical element of this community to set aside December 1st as a memorial concert to recall the greatness of the master by commemorating the hundredth anniversary of his birth, the exact date of which was on June 8th, 1810. This generation has but this one opportunity to assemble and do honor to one of the greatest geniuses of music the world has ever produced.

Paul Steindorff and his associates are undergoing heavy expenses in the arrangement of this worthy event. Even though the theatre should be packed to the doors there will be no opportunity to actually make much money from the enterprise. It is really arranged from a spirit of love for the master and not from any idea of commercialism. However, it is impossible to ask the participants to donate their services inasmuch as many will have to give up certain work which needs substitution and theatres and newspapers do not donate anything now-a-days nor should they be expected to do so. In this way the orchestra and various other expenses

will be so high that the reasonable prices of admission will hardly net any pecuniary rewards. It is therefore a duty on the part of every member of our musical cult to lend his or her aid in the commemoration of Robert Schumann's one hundredth birthday as a token of admiration and respect and as a recognition of the invaluable services he has rendered the musical world. The only manner in which we can honor the dead is by remembering them on special occasion. It is to be hoped that the musical circles of San Francisco and vicinity revere the memory of the eminent German Lieder composer sufficiently to set aside Thursday evening, December 1st as a day of devotion to his memory.

There is another fact associated with this forthcoming Schumann Festival which is worthy of deep consideration by everyone interested in the progress of musical culture on the Pacific Coast. We refer to the appearance of Miss Olga Steeb of Los Angeles as piano soloist. The Pacific Coast Musical Review has tried very hard during the last four years to bring the musical elements of San Francisco and Los Angeles in closer relation with one another. So far the success has not yet reached that status which we desire to obtain for it. It is true certain San Francisco artists have appeared in Los Angeles and vice versa, but no big results have as yet arisen from this interchange of courtesies. The appearance of Olga Steeb will be the first occasion of supreme importance that has arisen in San Francisco when it will be possible for our musical public to welcome a successful Los Angeles artist in a manner worthy of her merit. Miss Steeb has appeared abroad with remarkable success and immediately after her San Francisco appearance she will return to Berlin where she has been engaged for a series of concerts with the Philharmonic Orchestra of that city. She will play several big concertos there and her rendition of the famous Schumann concertos under the direction of Paul Steindorff should prove of more than ordinary interest to every admirer of good music. This combination of commemorating the birth of Robert Schumann and the first official appearance of a prominent Los Angeles artist in San Francisco should certainly attract the interest of everyone who claims to love the art with an unselfish affection.

In addition to Olga Steeb, Mr. Steindorff has engaged a number of other prominent soloists whose names will be found in another part of this paper and who have long been recognized as representing the very best types of musicianship in this territory. The program has been compiled with singular care and thanks to Mr. Steindorff's unerring judgment the event should prove of as great artistic value as it is of sentimental importance. On an occasion of this kind no professional envy or bitterness should keep those interested in music away. It is an occasion of universal importance and inasmuch as Mr. Steindorff together with his associates are the only forces of our musical life that have arranged a big demonstration in honor of the great master they should at least receive all the credit which their enterprise deserves. If there are musicians here who feel offended because they have not been selected to participate, they should remember that it is impossible to engage everybody and that their personal inclination are dwarfed beside the bigness of him whose memory is about to be honored.

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ENID BRANDT TO GIVE FIRST PUBLIC CONCERT AT NOVELTY THEATRE

Brilliant Young San Francisco Pianistic Genius Will Prove to Her San Francisco Fellow Citizens Wednesday Evening That Her Triumphs in Berlin Last Season Were Based Upon Substantial Artistic Foundation.



ENID BRANDT, the marvelous young pianist who has recently returned from Berlin, will give her first recital since her return Wednesday evening at the Novelty Theatre. So much has already been written in praise of Miss Brandt, regarding her Berlin triumphs, her success being both phenomenal and instantaneous, three concerts following in quick succession, that it remains only for San Franciscans to hear for themselves. To play the Tschaiowsky concerto is an achievement in itself and one rarely attempted by a woman, much less

beside reimbursing her handsomely, sent her splendid letters of congratulation. Following is a fac-simile of the one written by H. R. Humphries, conductor of the Banks' Glee Club, where Miss Enid appeared as chief soloist with Charlotte Maconda, the celebrated soprano:

101 West 85th St., New York, Dec. 15, 1908.

My Dear Miss Brandt: Please accept sincere congratulations upon your splendid success at the Banks' Glee Club concert in Carnegie Hall last Wednesday. Everybody was perfectly delighted with your playing. I trust you will always have good health and strength, so that you may acquire that distinction you so justly deserve. With kindest and best wishes for your future success,

Very sincerely yours,

H. R. HUMPHRIES.

Marc Blumenberg, who himself attended this concert pronounced Miss Enid a phenomenal fifteen year old pianist, saying her tone was remarkable for its breadth, for its volume, for its brilliancy and for its penetrating qualities, saying many a pianist would give an arm, as it were, to possess that inherent quality. H. R. Raher of the Signale (Leipsic, Germany), says the world will hear from her, as she has strong pianistic talent and strives for her original and individual expression. The Allgemeine Musik Zeitung, says: "Solid schooling, interpretations intelligent and carefully deliberated, fine musical talent," etc. Miss Brandt also has the power to sway her audience, so that in Berlin, many attended all three concerts, and she was showered with beautiful gifts.

Mrs. Brandt will accompany Miss Enid in the Tschaiowsky concerto, and it is to her remarkable gifts as an instructor that Miss Enid owes her entire musical education, as she coached her for all her New York and Berlin appearances, and was heartily congratulated on her work, by many leading European and Eastern artists.

In addition to the fact that an artist of wonderful faculties is deserving of hearty encouragement on the part of the public, it should not be forgotten that Miss Brandt is a California girl who has conquered for herself an enviable position in the world of music by reason of her genius and her unquestionable musicianship. It is but reasonable to suppose that the San Francisco musical public will not permit other cities to lavish their admiration and patronage upon its own daughter and fail to recognize genius when manifested in a child of its own. For this reason the concert which will be given by Miss Brandt at the Novelty Theatre next Wednesday evening, November 23d should be crowded with an audience eager to do homage to a musician of the highest standing.



a girl not yet eighteen years of age. Her performance of it is pronounced by the most eminent German critics as "fabelhaft."

In New York, shortly after her departure from San Francisco, Miss Brandt played at the Banks' Glee Club and also at Emilio Agrimonte's concert, given at the Waldorf Astoria. Both gentlemen,



By JULIAN JOHNSON

Los Angeles, November 14, 1910.

The Bevani opera company still holds the center of the stage in Los Angeles—and it holds it in several ways. Prosperity, like rich food in hot weather, has brought to the surface several blood-foments that during a milder season merely lay quiescent. The financial success of the company in Los Angeles has been unparalleled, and the management has been riven asunder with great violence. Manager K. L. Bernard is out of the company by the edict of proprietor Alexander Bevani. Mr. Bernard, who did all the advance work of the organization, and who secured contracts over John Cort time, in New York, says that after he had put the company in a way to make profit, Mr. Bevani ungratefully "chucked him out," in order to accumulate all the surplus himself. Mr. Bevani says that he merely hired Mr. Bernard to act as his advance man, and that in that capacity he proved grossly unsatisfactory; result, Mr. Bernard was "fired." Behymer of the Auditorium, desiring peace for the continuance of business, clapped the lid upon the first outbreak, but the fire isn't extinguished. It still smoulders wrathfully, and may break out at any time.

The company's contracts, over John Cort time, are all in Bernard's name, as I understand it. These are being held by Behymer, who is endeavoring to act as intermediary, until some settlement is reached. Alexander Bevani has newly incorporated. The old organization, which was merely a business association, was named "The Bevani Opera Company." The new incorporation, formed a week ago to-day, is labelled "The Bevani Grand Opera Company. And to show you how mixed things are, Bernard holds in his possession, so I am told, a contract which positively excludes the Auditorium management from playing anything at this time except "The Bevani Opera Company" which certainly has passed out of existence, according to law. The general public, however, seems to care very little for these internal embroilments. It is delighted in the Bevani offerings and accords most of them capacity houses. The best-patronized performance of the week was the "Tales of Hoffman" production. The singing of Vicarino, and her acting as well, and the combined acting and singing of Achille Alberti won special praise. "Aida" came in for meritorious comment, and good patronage. "Traviata," revived, drew a big house. Vicarino's "Ah! Fors e lui" was a sensation. "Faust," with a cast without stars, but pretty generally effective, did not arouse enthusiasm. This was somewhat of a surprise. There is extraordinary interest in tonight's performance. Campana, whose majestic voice has been one of the great features of the engagement, though he has not had large opportunities, will come into his own this evening in the all-star "Rigoletto." Vicarino is to sing Gilda, while Battain will repeat his performance of the Duke. Mr. Bevani will be the Sparafucile, and Miss De Dreux the Maddelena.

This is announced as the final week, but I think at this juncture I may tell a little secret; business has been so extraordinarily good that Mr. Behymer has arranged for just one more week, and that is to be full of great surprises. Telegraphic authorization has been obtained from the Ricordis, in Milan, for the use of "La Boheme," and this is to be presented three times, with a brilliant cast. The all-star "Rigoletto" will come in for a repeat, as will "The Tales of Hoffman," and "Martha," which was very pleasantly and profitably done, once during the week just closed. For the coming week—as I write—"Martha," "Lucia," "Aida," and "Rigoletto" are the principal works in sight.

THE SYMPHONY.—Local activity in general is keen, and there are many things under way, quite a number of important concerts being scheduled for this week, but the chief event of the impending seven days seems to be the annual symphonic debut. Mr. Hamilton, recently returned from Eu-

rope, brings new music and new interpretations in his portfolio. The orchestra has been slightly increased, and to a certain extent "weeded." Those who have been so fortunate as to hear rehearsals say that never has it played so well. The Friday afternoon programme will feature, chiefly, the Tsshaikowsky Fourth Symphony, while the balance of the programme is made up entirely of Russian music. A new setting is being built for the symphony players, and they will discard the old enclosure which, with its glaring lights, has served them for so many seasons.

PETITE PEPITO.—Tiny Pepito Arriola, who has at once been a musical lion and a social dad, has played two concerts here, and has another to come. His technique is astonishing, and most people agree that his interpretations are wonderfully mature. There is of course no danger of any of the keyboard giants being knocked off their pedestals by Pepito, nor, in the maelstrom of other artistic events, has he quite occupied the center of the stream, but his success is assured, he has a large following here, and when he finally departs he ought to look back upon Los Angeles with many pleasant remembrances.

HARTMAN'S REVIVALS.—Ferris Hartman has been "laying low," putting on two revivals, "The Maid and the Mummy," last week, and "Florodora," this week. Hartman has a series of big productions to come, and his company has been doing yeoman service rehearsing these into shape while putting the older pieces into form for pleasant repetition. I understand that the first of the new line of Hartman entertainments will be Richard Carle's "The Spring Chicken."

ELLIS CLUB.—The virile Ellis Club, one of the finest male singing bodies in this country—and for that matter in the world—will give the first concert of its fifteenth season at Simpson Auditorium on Tuesday evening. Henry Schonefeld will direct the club in its rendition of his "Lullaby," and "Im Tiefen Keller." Miss Hazel Runje, soprano, will sing Liszt's "Die Lorelei," Bemberg's "Hindoo Song," Foster's "Mifanwy," and Parker's "Love in May." The club numbers are the Soldiers Chorus from "Faust," Shelley's "Dreaming," Pike's "The Frost King," Brewer's "Sing, Sing, Music was Given," Mendelssohn's "To the Sons of Art," Bliss's "The Redman's Death Chant," Nevin's "The Rosary," and the "Blue Danube" Waltz.

GADSKI AGAIN.—Johanna Gadske, peerless dramatic soprano, will sing at the Auditorium on Thursday afternoon, presenting a programme of great diversity and excellence. Edwin Schneider will accompany and give several solos. Mme. Gadske's portion of the programme will include "Elizabeth's Aria from Tannhauser" (Wagner); "Who is Sylvia?" "Hark, Hark the Lark" (Schubert); "Mainacht," "The Message" (Brahms); "With a Water Lily," "Ein Schwan" (Grieg); "The Little Gray Dove" (Louis Tarr); "Unmindful of the Roses," "Bird Raptures" (E. Schneider); "Three Children's Songs" (S. Homer); "Standchen" (R. Strauss); Scene from Act 1 and "Isolde's Libestod," from Tristan and Isolde, (R. Wagner).

VON STEIN RECITAL.—At the 184th students' recital of the Von Stein Academy, given November 5th at the Academy's new home, Tenth and Hill streets, this programme was given: "Barcarolle" (Ehrlich), Dorcey Whittington; "Fou Folet" (Jungmann), Miss Dorothea Vogel; "Sonatina" (Kuhlau), Miss Genevieve Edwards; First Movement, Second Sonatina (Mozart), Miss Reta Mitchell; "On the Sea" (Hackh), Miss Ruth Whittington; "May Time" (Hoffman), Miss Eleanor Gross; "Au Matin" (Goddard), Miss Ethel Leaver; "Valse Impromptu" (Ellenberg), Miss Blanche Perry; "Valse E minor" (Chopin), Miss Loretta Payson; "Twelfth Rhapsody" (Liszt), Miss Mona Newkirk; "Staccato Caprice" (Friml), Mr. Clarence Bates; "Study" (Orth), Miss Jean Haggerty; "Tarantelle" (Heller), Miss Fannie Aikman; "Traumerei," violin solo (Schumann), Miss Beatrice Case; "Impromptu," No. 2, Op. 90 (Schubert), Miss Marie Watron; "Spinning Song" (Ellmenreich), Miss Lovena Gidley; "Petite Valse" (Bossi), Miss Dorris Gidley; "Etude," C Minor (Chopin), Miss Clara Russakov; "Second Mazurka" (Goddard), Miss Blanche Skelton; "Reverie," violin solo (Schumann), Miss Constance Kaplan; "Butterfly" (Grieg), Victor Nemechek.

The Matinee Musical Club will meet on Thursday of this week, to discuss the music of Poland. The hostesses are: Misses Miriam Baldwin, Helen Judson and Mrs. Henry O. Witse. Mrs. Mary Hilbish will read a paper. Composers to be considered are Tausig, Wieniawski, Paderewski and Chopin.

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THE IMPERIAL RUSSIAN BALLET COMPANY.

So much has been written and said regarding the Imperial Russian Ballet headed by Pavlowa and Mordkin that there is really nothing more to offer our readers than the programs. Were there no dancing at all nor a performance of any kind it would be well worth while hearing the music to be played by the orchestra selected from the players at the Metropolitan Opera House under the direction of Herr Theodore Stier. The long awaited engagement opens Monday night at the Valencia Theatre and here are the complete programs:

Monday, Wednesday, Friday nights, Thursday and Saturday matinees, "The Arabian Nights" the Legend of Azyiade, An Oriental Ballet, composed by M. Mikail Mordkin, music by Arensky, Bleichman, Bourgault-Ducoudray, Chaminade, Glazounow, Rimski-Korsakow and Rubinstein. Azyiade, the Captive Queen, Mlle. Anna Pavlowa; Shah-Rahman, a Tribal Chieftain, M. Mikail Mordkin; Sett-Bourbour, Azyiade's Handmaiden, Mlle. Bronislawa Pajitzkaia; Abou-Malek, an Officer of the Harem, Mr. Kyprian Barboe; Odaliques, Almees, Captives, Tribesmen; Scene, Shah-Rahman's Palace; Time, In the golden days of Aaroun-al-Raschid. Part II.—(a) Polish Dances (Glinka and Glazounow), Mlle. Bronislawa Pajitzkaia, first solo danseuse, Mlles. Hilda Bewickowa, Stanislava Kun, Stephania Paskowitzkaia and Alina Schmolz, Messrs. Kyprian Barboe, Mikail Moisseiew, Sergei Moroseff, Alexis Trojanowski and Veronine West; (b) Adagio (Pas-de-deux) (Bleichman), Mlle. Anna Pavlowa and M. Mikail Mordkin; (c) Russian Dances (Tschaikowski), Mlle. Bronislawa Pajitzkaia; (d) The Swan (Saint-Saens), Mlle. Anna Pavlowa; (e) Grande Valse from "Raymonda" (Glazounow), Mlles. Hilda Bewickowa, Stanislava Kun, Stephania Paskowitzkaia, Alina Schmolz, and the entire Corps de Ballet. Part III.—(a) Valse Caprice (Rubinstein), Mlle. Anna Pavlowa; (b) Rhapsodie Hongroise (II) (Liszt), Mlle. Bronislawa Pajitzkaia, Mlles. Hilda Bewickowa, Stanislava Kun, Stephania Paskowitzkaia and Alina Schmolz, Messrs. Kyprian Barboe, Mikail Moisseiew, Sergei Moroseff, Alexis Trojanowski and Veronine West; (c) Bacchanale (Glazounow), Mlle. Anna Pavlowa and M. Mikail Mordkin.

Seats can be secured ONLY at Sherman Clay & Co.'s and mail orders should be addressed to Will L. Greenbaum. The box office at the Valencia Theatre will be open at seven o'clock the nights of the performances and at one o'clock on matinee days.

WILLIAM EDWIN CHAMBERLAIN, BARITONE.

William Edwin Chamberlain, baritone, whose portrait appears upon the front page of this issue of the Pacific Coast Musical Review has resided in California only four seasons and in that short space of time has built up a class of students which is now making such demands upon his time that every hour of the day demands his undivided attention. Mr. Chamberlain's success as a teacher is such that at present a number of his artist pupils are appearing with brilliant success before the public and among these is especially worthy of attention Mrs. John Lewis who has recently returned from the Hawaiian Islands where she concluded a successful series of recitals. She may well be regarded as one of the most efficient soprano soloists on the Pacific Coast. Another artist pupil of whom Mr. Chamberlain is justly proud is Lewis Arnold, one of the most successful and sought after tenors about the Bay, who recently gave a successful concert before the Stockton Saturday Club. In addition to these well known artists Mr. Chamberlain instructs students from other States, namely, from Washington, Oregon, Nevada, Minnesota and Michigan. He also draws largely from Southern California.

Mr. Chamberlain is one of the most effective concert singers on the Coast and his popularity is attested by the fact that he is constantly in demand. This season his engagements are particularly numerous. Among the most important engagements of this season Mr. Chamberlain regards his recital before the Saturday Club of Sacramento as this is the second time he appears there. By reason of the fact that the Saturday Club is particularly strict in its musical taste and its artistic requirements Mr. Chamberlain has every right to feel proud of his re-engagement. Mr. Chamberlain has a studio in San Francisco at 1234 Jackson street, where he is on Wednesdays, at Maple Hall in Oakland, where he is on Thursday afternoons and the remainder of the time he is at his home studio in Berkeley, 2431 Ellsworth street.

Mr. Chamberlain has the distinction of being an American singer of American training and his wide experience has placed him in the front rank of singers. He is fortunate to have been trained in the method of the great maestro, Francesco Lamperti, and this foundation in bel canto gives him



MISS EULA HOWARD.

"The Petite Princess of the Piano" Who Will Appear in a Piano Recital at Century Hall, Wednesday Evening, November 30th.

the technique and tone development for every branch of vocal art. Mr. Chamberlain is a singer of great versatility. Whether he sings songs of the old Italian school, old English ballads, the classic German lieder, or the rousing ballads of later period, he is as admirably suited to one style or school as another. And too it is always a great pleasure to hear him sing for his enunciation is so perfect that his audience can understand every word of the text. No program from Mr. Chamberlain seems complete without his most dramatic interpretation of Loewe's "Erlkonig" and his stirring singing of the Browning Cavalier Tunes which have come to be associated with his name. His style is often compared with that of David Bispham and in fact he is frequently called "the young Bispham." As a concert and festival singer Mr. Chamberlain is widely known. He has appeared with great success as soloist at the famous festivals at Ocean Grove and Thousand Islands and in New York has had long engagements with such organizations as the Duss Band, Reinicke's Orchestra and the Mendelssohn String Quartette.

THE ZECH ORCHESTRA CONCERT.

The Pacific Coast Musical Review desires to again attract the attention of its readers to the ensuing concert of the Zech Orchestra which will take place at the Novelty Theatre next Tuesday evening, November 22d, under the brilliant leadership of William F. Zech. This will be the second concert of the season 1910 and judging from every possible direction this event will be one of the most artistic amateur orchestral concerts ever witnessed in this city. Every number upon the ambitious and exceedingly musicianly program has been well rehearsed and those who know Mr. Zech will realize the truth of the statement that unless he were absolutely certain that the works could be interpreted with serious musical purpose he would not permit the orchestra to make its appearance. Many weeks of diligent study have been devoted to the facile reading of the works upon the program and anyone who really enjoys an orchestral concert of artistic merit will surely be glad to attend the event of the Zech Orchestra. The soloists for this concert will be Miss Olive Hyde and Miss Blanche Morrill, violinists, pupils of William F. Zech, who will play the Moszkowski Suite for two violins. Miss Florence Hyde will be at the piano. The complete program will be as follows: Overture, "Coriolan" (Beethoven), Wald and Berggeister (Scharwenka), Suite for two Violins and Piano (Moszkowski), Violins, Miss Olive Hyde and Miss Blanche Morrill, Piano, Miss Florence Hyde; March, "Lohengrin" (Wagner), (a) To a Wild Rose (MacDowell), (b) Norwegian Folk Song (Svendsen), String Orchestra; Scenes Pittoresques Marche, Air de Ballet, Angelus, Fete Boheme (Massenet).

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COMIC OPERA AT THE SAVOY

This Saturday afternoon and evening, William Faversham and his remarkable company will present "The World and His Wife" for the last times at the Savoy Theatre and on Sunday night a distinctly high-class and novel attraction will be offered. Daniel V. Arthur, to whose credit must go so many theatrical achievements, has finally discovered an entirely new form of musical entertainment which he has, for want of a better word, called a song comedy. "A Matinee Idol," in which that most diverting comedian, De Wolf Hopper, will begin a limited engagement, is the first example of this form of entertainment to be offered to the public. That it has won an immediate place for itself is best evidenced by the fact that the piece comes here with a record of one hundred nights in Chicago and six months in New York. Mr. Hopper, who is a tremendous favorite here and has not been seen in this city for some time, comes with the same company by which he was supported during the New York run of the piece. The organization is headed by blonde and beautiful Louise Dresser, than whom no more delightful comedienne can be found. There is also a chorus of very lovely young women, who are neither "Brollers" nor "Squabs" nor "Chickens," but, on the contrary, just girls. New York went wild over them, because they were so young, so joyous, so girlish.

"The Kissing Girl" will follow De Wolf Hopper at the Savoy.

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"The girl made the piano sing as though a Rosenthal were at the keys."—*Portland Oregonian*.

"Aroused pleasant memories of Hoffman programmes."—*Los Angeles Examiner*.

SPECIAL ANNOUNCEMENT

Thursday Night, December First

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2. Group of Songs
MRS. LILLIAN BIRMINGHAM
3. Concerto A minor for Piano and Organ
MISS OLGA STEEB of Los Angeles
(Her only appearance in San Francisco)
4. The Paradise and the Peri
Grand Cantata for Solos, Chorus and Orchestra
MISS HELEN COLBURN HEATH
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GUILIO MINETTI, Concertmaster
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Oakland, November 14th.

The concert of the Stewart Orchestra last Thursday evening at the Macdonough Theatre was the final one of this series and so numerous were the auditors that a third season seems assured. The orchestra, under Alexander Stewart's direction, has advanced remarkably since its early performances. Seriousness of intention has always characterized the concerts, and the work has at all times been carefully rehearsed and intelligently given, finally. But now there is not only grace but authority in the readings; not only individual excellence but a neat and in other ways admirable ensemble. That Oakland means to support this organization by being interested in its achievements, seems certain. Mr. Stewart conducts quietly, and with dignity the work of drilling having been accomplished at the rehearsals of which there are always an adequate number. The string portion of the orchestra has many excellent players; so also indeed, have the other choirs. With present success to be remembered, next year's work will be comparatively easy for all. Miss Helen Sutphen appeared for the first time at a large public function since her return. She was made very welcome; and her playing displayed a noble tone, clear cut technical facility, and the temperament with which this young player has always been gifted. She has already joined a quartet of exceedingly talented young girls, and is playing first violin in the quartet. Miss Claire Ferrin is second violin, Miss Viola Furth, viola, and Miss Mary Sherwood, violoncello. With proper coaching, this quartet should make a name for itself on the Coast.

Mrs. Oscar Mansfeldt played Mendelssohn's Capriccio Brillante for piano, with orchestral accompaniment. Mrs. Mansfeldt played delightfully, her always strong rhythm-feeling being particularly valuable in the performance with orchestra. Credit is due the body of instrumentalists as well for its part in that particular number.

William Edwin Chamberlain sang Handel's difficult joy-giving song, "O, Ruddier Than the Cherry," and sang it very finely indeed. Those Handelian runs had apparently no terrors for him, and as an encore another aria nearly as exacting, from "Berenice," also by the great old master. Mr. Chamberlain's later songs were thoroughly enjoyable.

Mrs. Hughes accompanied with her unflinching skill both Miss Sutphen and Mr. Chamberlain. This is the program: (a) Xaver Scharwenka—Swedish Processional March, (b) Ole Bull (Svendsen)—Melodie, "Solitude on the Mountain," Orchestra; Mendelssohn—Capriccio Brillante, for pianoforte solo and orchestra, Mrs. Oscar Mansfeldt and orchestra; Handel (1720)—"O, Ruddier Than the Cherry" from "Acis and Galatea," William E. Chamberlain; Rudolf Friml—Suite of four pieces, (a) Mignonne, (b) Chant sans Paroles, (c) Egyptian Dance, Orchestra; (a) Vieuxtemps—Le Rossignol, (b) John W. Metcalf—Melodie opus 44 (Mss), First Time for violin solo, Helen D. Sutphen; (a) Wagner—"O du mein holder Abendstern," Tannhauser, (b) Loewe, "The Erl King" Wagner, (by request), William E. Chamberlain; (a) Dvorak—Humoresque, String Orchestra, (b) Sousa—Presidential Polonaise, Orchestra.

At the Alameda Unitarian Club next Wednesday evening, Miss Sutphen will play violin solos. The affair is a "Ladies Night."

Mme. Gadski's large audience at Ye Liberty on Friday afternoon gave her a real home-coming welcome. Her flowers and her applause were equally expressive of our liking for her. She sang a wonderful program, giving many songs a second time in answer to the demands we made, and adding "A Maid Sings Light" (MacDowell), "The Erl-King," "The Year's at the Spring" (Mrs Beach), and the "Valkyries' Call" twice or more. Mr. Schneider, her accompanist, was excellent in that capacity, though scarcely so as soloist. He gave the Soaring of Schumann, a Cyril Scott bit, one of the Dvorak Humoresken, and the second Arabesque of Debussy. Mme.



DE WOLF HOPPER.

The Distinguished Comic Opera Comedian With "A Matinee Idol" at the Savoy Theatre, Next Week.

Gadski's program is not reviewed in detail here, as the editor-in-chief has already attended to that pleasant duty.

* * *

Mme. Liza Lehmann and her English quartet will give a fine program at Ye Liberty on November 18th. I imagine we shall enjoy the finish of the ensemble singing.

* * *

Herr von Warlich gave his first concert in New York on Saturday, thus beginning his two years' tour. Mr. Uda Waldrop of this city is to be his accompanist on the tour. The itinerary is under M. H. Hanson's management, and includes California.

* * *

The Orpheus concert occurs to-morrow evening at Ye Liberty Playhouse.

ELIZABETH WESTGATE.

THE CURRENT "HARPER'S WEEKLY."

Edward B. Moss contributes to the issue of "Harper's Weekly" for November 12th an interesting article upon the training of the men who aspire to "make" the eleven for one of the universities, entitled "A Day With the Football Squad." Other articles in this number are: "The Master Builder," by a special correspondent, a sketch of Colonel Goethals, who is in charge of the Isthmian Canal; "New Intellectual Forces at Yale," by Charles Johnston; "Wars of the Insect World," by Paul Griswold Howes. William Winter contributes his series of critical reviews of contemporary drama; and the usual fiction, humorous, financial, and editorial features go to make up this number.

* * *

The Pacific Coast Musical Review is very glad to note that Alfred Roncovieri has been elected as Superintendent of Schools by a very large majority. This is an excellent victory for musical progress in this city. We desire to congratulate Mr. Roncovieri and San Francisco on this victory.

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DR. J. FRED WOLLE AT UNIVERSITY OF THE PACIFIC.

Distinguished Pedagogue Creates a Tremendous Impression by His Masterful Playing Upon the Magnificent New Organ Recently Purchased by the University.

The University of the Pacific in San Jose celebrated the fifty-second anniversary of the Emendian Literary Society on Friday November 11th. As a particular attraction of the event the University authorities engaged Dr. J. Fred. Wolle, head of the music department of the University of California to play upon the new organ recently purchased and which on this occasion was officially inaugurated. Dr. Wolle made an immense impression by reason of his scholarly and musicianly interpretations and in sending a report of the event that appeared in the San Jose Daily Mercury, Professor Pierre Douillet, Dean of the Conservatory of Music of the University of the Pacific, writes to the Pacific Coast Musical Review: "It will be well to note that this was an important event from two standpoints, namely, it being the first recital upon the new organ at the University of the Pacific and the first organ recital given by Dr. Wolle in California. As to Dr. Wolle's playing, I can only add that it was the most enjoyable event from an artistic point of view which I have heard in years. There were about a thousand people present among them being between two and three hundred music students and every one spontaneous in their applause and appreciation." and everyone spontaneous in their applause and appreciation."

The San Jose Mercury had this to say of the organ recital:

The organ recital was the crowning feature of the anniversary, and the vast audience was enraptured by the masterful playing of Prof. Wolle. He holds the chair of music at the University of California, and was the official organist at the St. Louis Exposition. He is a Bach student and organized the great Bach festivals in the East as well as in the West, and which he conducted with masterful skill. It was the first recital on the big new Kimball pipe organ recently installed at the University—the largest in any conservatory of music on the Pacific Slope. Dr. Wolle opened the recital with no less than a half-dozen works of Bach—recognized as the greatest of all organists, and although tastes and opinions may differ, unprejudiced criticism must decide that Bach's compositions are, from all standpoints, the most beautiful that human minds can conceive. In music the works of Bach occupy the same place as Greek architecture or Raphael's Madonnas in the art of painting. In the great "Fantasia in G Minor" Dr. Wolle gave a broad and noble interpretation, while the polyphonic style of the Fugue left nothing to be desired in its clearness and brilliancy. The little Fugue in G Minor, Choral, Pastorale in C, and prelude in G—all of Bach—showed the versatility of Bach and were accordingly treated by the player. After his masterly performance of the Bach numbers, Dr. Wolle proved himself a first-class artist of modern composers as well. In the Siegfried's "Death March" by Wagner, and in the two movements from Widor's organ symphonies, the skillful registration and tonal beauties of the organ came fully into play. The grandeur of the open Diapasons, the subdued tones of the stopped Diapasons, the families of flutes, reeds and strings imitating registers and all manner of issuing combinations were of the most interesting study and inspiration to the music student as well as novelty and delight to every listener. The last number, "Theme and Finale" by Thiele, gave the performer a splendid opportunity to display his marvelous virtuosity. San Jose has never before in its history heard such masterful organ playing as Dr. Wolle gave us last night. The amazed and enraptured audience applauded the artist most enthusiastically, and the University of the Pacific is to be congratulated in its possession of such a fine instrument and it is to be hoped that such recitals as the one by Dr. Wolle, will be more frequent. The complete program follows: (a) Fantasia and Fugue in G minor, "The Great G Minor," (b) Fugue in G Minor, "The Little Minor," (c) Chorale arrangement "All Mankind Alike Must Perish," (d) Pastorale in C, (e) Allegretto in G, (f) Prelude in G (Bach); (a) Andante Cantabile, from the Fourth Organ Symphony, (b) Scherzo, from the Second Organ Symphony, (Widor); (a) "Siegfried's Death March," from "Die Gotterdammerung," transcribed for the organ by J. Fred Wolle (Wagner); (b) Litany (Schubert), Theme and Finale (Thiele).

MABEL RIEGELMAN TRIUMPHS IN CHICAGO.

Mabel Riegelman, the young prima donna soprano, whom Madame Gadski took from Oakland to Europe and introduced to the musical world with great success made her debut with the Metropolitan Opera Company in Chicago last week and afterward appeared in a big operatic concert and the press was very lavish in its recognition. In this connection it is but fair to state that Miss Riegelman was a pupil of Louis Crepau of this city before her departure for Europe. Here are several extracts from the Chicago papers regarding Miss Riegelman's work:

Miss Riegelman, in the temple scene, caroled forth the quaint, oriental melody with charming freshness.—Chicago Tribune, November 4th.

Miss Mabel Riegelman elected to interpret "Non So Più Cosa Son," from Mozart's "Marriage of Figaro" which excerpt she sang with piano accompaniment. On the occasion of this young artist's participation in Verdi's "Aida," when she sang behind the scenes the music given to the Priestess of Isis, we found occasion to praise the work—it was, of course, not much—which she did then. Miss Riegelman deepened the previous impression of her artistic virtues by her singing of Mozart's aria. Her voice is of excellent quality and her method of using it suggested the good training which every worthy voice deserves.—Chicago Herald, November 7th.

Mabel Riegelman, a young California soprano, presented an aria from Mozart's "Marriage of Figaro" with considerable grace and in commendable vocal style.—Maurice Rosenfeld, Chicago Examiner November 7th.

Mabel Riegelman sang the aria "Non so Più" from Mozart's "Figaro" with excellent tone and technical facility.—Chicago Inter Ocean, November 7th.

Of the other singers who took part, it was possible only to hear Mr. Armand Crabee, who presented the "Vision Fugitive" from Massenet's "Herodiade" with much beauty of voice and style, and Miss Mabel Riegelman, who was similarly fortunate in an aria from Mozart's "Marriage of Figaro."—Chicago Tribune, November 7th.

HERMANN GENSS'S PIANO RECITAL.

One of the most important musical events of the season will undoubtedly be the forthcoming piano recital of Hermann Genss which will take place at Kohler & Chase Hall on Friday evening, December 2d. Mr. Genss has now resided in San Francisco for a number of years and in this time he has had ample opportunity to reveal himself as an artist of the very highest faculties and as a virtuoso of the purest musicianly traits. It is so rarely that Mr. Genss appears in public that those really interested in pianistic art should not fail to take advantage of these rare concerts of Mr. Genss and show their appreciation of a truly distinguished master of the instrument. It is a pity that the music lovers of San Francisco do not seem to understand the great importance of the residence of truly efficient musicians in their midst else there would be a better field for resident artists. It is not always the visiting artist from whom most can be learned, but quite often those musicians who live among us and who by their association and their professional activity impress the stamp of their musicianship upon this community are far more important in the development of musical culture than those artists who come here only from time to time and flit through the city without giving us an opportunity to become better acquainted with all their artistic faculties. Hermann Genss is a truly great artist who has really not as yet been valued at his true merit. His forthcoming concert should give many a music student an opportunity to become acquainted with his unquestioned artistry.

We desire to call the attention of those of our readers who use their voice a great deal to an advertisement on page 17 of this issue which promises instant relief for singers through the use of "Voxin." Knowing how skeptical musical people are in regard to patent medicines we desire to assure them that this is not a patent medicine in the accepted term of the word, but a genuine remedy in case of hoarseness of vocal chords or similar annoyances of the throat. It does not contain any harmful substances and is really invaluable at times, especially before appearing on the stage when the throat seems dry or unresponsive. It is a splendid remedy which we would not mention in this fashion did we not know how many singers really suffer annoyances and will be glad to have their attention attracted to this compound. Singing teachers who experience weariness in the throat after a great deal of teaching will find this remedy invaluable.

Margaret Kemble

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Miss Violet Romer, the exceedingly graceful, pretty and brainy young inspirational dancer, who has made such an immense impression during her two public appearances in this city recently, has accepted an offer from Mr. Klaw of Kiaw & Erlanger to appear at the Coliseum in London sometime next April. There is no doubt that this will be Miss Romer's stepping stone to future fame and that from that time forward she will rapidly rise in public favor. Mr. Klaw saw her dance at the Columbia Theatre and was so enthusiastic about her dancing that he immediately made a proposition to her to have her appear under his management.

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TETRAZZINI.

After all the quarrels re securing of the services of Tetrazzini have passed it develops that our own Tivoli Opera House manager, "Doc" Leahy captured the prize. Since the big disaster the Tivoli Company has been simply playing a waiting game and watching for the right moment at which to commence the work of rehabilitation and with the securing of Tetrazzini although for a concert tour and not for operatic performances as yet, the news will spread broadcast that the Tivoli is again to come into its own. Manager Leahy announces that a new building will be commenced within a very few months. The concert tour will extend from the Pacific to the Atlantic instead of the usual way which is just opposite and Tetrazzini will open the tournee in this city December 6th at Dreamland Rink.

At first it was proposed to use one of the theatres but when it was figured that the largest house available would seat but 1600 people and that Tetrazzini's fee is now such that it would make the scale of prices necessary so high that students and the general public would find it hard on them Manager Will Greenbaum, who is to be associated with Mr. Leahy in the local concerts, determined to secure the Dreamland Rink where he can place more people in the balcony alone at the minimum price than could be admitted into any theatre. Special arrangements have been made for installing a heating plant for the Tetrazzini concerts, the building will be profusely decorated and Manager Grauman of the National Theatre has promised that he will arrange his program so that no noise will penetrate the walls during the Tetrazzini concerts so that with its splendid acoustics the Dreamland Rink will prove a most satisfactory concert hall under these conditions.

It will certainly take a place of this size to accomodate the throngs who will gather to give a true California welcome to our "Great Discovery" who is now accepted by the entire musical world as the successor of Patti. Excellent supporting artists will assist and it is likely that an orchestra will be arranged for to play some of the accompaniments. Mr. Leahy is now in New York arranging the details. The dates will be Tuesday night, December 6th, Thursday night December 8th, and Saturday matinee, December 10th.

The prices will be \$3.00, \$2.00 and \$1.50 for reserved seats on the main floor. In the balcony all seats will be \$1.00 and not reserved but there will be no more tickets sold than the place can comfortably accomodate people. The sale will open at Sherman Clay & Co.'s on Wednesday, November 30th, but mail orders accompanied by check or current funds may now be addressed to Will L. Greenbaum. In Oakland, Manager Bishop considers the engagement of Tetrazzini such an important one that he is going to lay off at tremendous expense his entire stock company and production on Monday night, December 12th in order to present Tetrazzini at an evening concert.

LIZA LEHMANN'S FAREWELL CONCERT.

Mme. Liza Lehmann, the famous composer and her splendid quartette of English artists will give their farewell concert this Sunday afternoon at the Columbia Theatre at 2:30. The program will be a most delightful and unique one and is as follows: Part I.—Song Cycle "The Breton Folk Songs" lyrics by Frances M. Costling and founded on old Breton legends. The cycles includes a trio, three quartettes and several solos. Part II.—Song "The Mad Dog" (from the Vicar of Wakefield, by Oliver Goldsmith), Mr. Julien Henry; Three Bird Songs (a) "The Woodpigeon," (b) "The Yellowhammer," (c) "The Owl," Miss Blanche Tomlin; Song—"You Flaunt Your Beauty in the Rose" (from "The Golden Threshold," an Indian song—garland) (Sarojini Naidu), Mr. Hubert Eisdell; Two Seal Songs—(a) "The Mother Seal's Lullaby," (b) "You Mustn't Swim Till Your's Six Weeks Old" (from Rudyard Kipling's "Jungle Book"), Miss Palgrave-Turner; Song—"Nightfall in Hyderabad" (from "The Golden Threshold"), the Quartette. Part III.—Four Cautionary Tales and a Moral—(H. Belloc), (1) Rebecca (who slammed doors and perished miserably), (2) Jim (who ran away from his nurse and was eaten by a lion), (3) Matilda (who told lies and was burned to death), (4) Henry King (who chewed little bits of string and was early cut off in dreadful agonies), (5) Moral: Charles Augustus Fortescue (who always did what was right and so accumulated an immense fortune), Miss Palgrave-Turner and Mr. Julien Henry.

Seats are on sale at Sherman Clay & Co.'s but on Sunday the box office will be open at the Columbia Theatre after 10 A. M. Manager Greenbaum has arranged most reasonable prices and the house should be crowded.

MISS HOWARD CULTIVATES WESTERN CONCERT FIELD

Miss Eula Howard, who is to give a recital at Century Hall on Wednesday evening, November 30th, has declined an offer from the Guatemala National Conservatory of Music to visit the highly musical little republic of the South for a concert series and to teach during the season in the conservatory. The Guatemala Conservatory of Music is now directed by Edoardo Lebegott, the distinguished young Italian composer and opera-conductor so well known in this city. Maestro Lebegott is an enthusiastic admirer of Miss Howard's ability as a musician and two years ago he wanted to engage her for a European concert tour, declaring that in the appreciative musical capitals of the old world she would be a phenomenal success.

Maestro Lebegott made the offer of a season at the Southern Conservatory nearly two months ago, but Miss Howard wisely concluded to develop the home concert field and later go to Europe instead of undertaking the Central American venture. Mr. Lebegott now writes that the high salary offered by the ambitious president of Guatemala, who is doing everything in his power to develop the musical nature of his people, is not sufficient inducement to keep him in Central America and that at the end of the present season or as soon as he can obtain release from the engagement he will return to the United States and make his home permanently in San Francisco. Miss Howard's concert on November 30th will be the first of a series in the cities about the bay.

CECILIA CHORAL CLUB CONCERTS.

The Cecilia Choral Club with its mixed chorus of one hundred voices under the training and leadership of Percy A. R. Dow is about to give its regular fall concerts in Oakland and San Francisco. The Oakland date is November 29th at the First Unitarian Church and that in San Francisco is December 2d at the California Street Methodist Church.

The principal Choral numbers will be "Clarice of Eberstein" by Rheinberger, a cantata for chorus and three solo voices and a setting by C. H. H. Parry of John Milton's splendid poem, "A Solemn Musick" for mixed chorus in eight parts. The club is to be accompanied by Mr. Arthur Fickenscher.

That the work of the club is highly thought of by the well known musicians of the community is evidenced by the fact that all of the soloists who will take part in the coming concert are regular active club members. The vocalists of the occasion will be Miss May C. Gilmour, soprano, Mrs. J. J. Warner, contralto, and Mr. J. F. Talbot, tenor. A unique feature of the program will be a group of duets by Miss Gilmour and Mrs. Warner whose long association together in choir work has made them little short of perfect in such numbers. The program will also include piano numbers by Miss Edith Gere Kelley who has just returned from three years study in Paris and Berlin. Miss Kelley's playing is such as to prove that her time abroad was utilized to its utmost and that her work was under the best of masters. The public has had but few opportunities to hear Miss Kelley since her return but those who attended her recital at Kohler and Chase Hall last month, at which she was assisted by Lawrence Strauss, will not have forgotten her.

In the commencement hall of Notre Dame College, this city, which was tastefully decorated with Chrysanthemums, palms and smilax and American and Belgian flags intertwined, a brilliant reception was tendered the Reverend Mother General of the Order of Notre Dame, de Namur, Belgium, by the Alumnae of the College last Thursday evening, November 10th. An original poem of welcome composed by Sister Valeria of Notre Dame, was read by Miss May Noon; this was followed by a delightful program of vocal and instrumental music rendered by the members.

Apropos of this event, it will interest our readers to know that Miss Mary Carrick, who added to the enjoyment of the program by her beautiful piano performance, had the distinguished honor, while visiting in Rome, Italy in 1906, of meeting the Mother General, who came to the Eternal City as the representative of her Order for the Beatification of the Founders of Notre Dame and for which Miss Carrick and her family journeyed thousands of miles to witness; in fact, it has been said that Miss Carrick was the only pupil of Notre Dame present on that memorable occasion. Since the founding of the Order, more than one hundred years ago, this is the first time in which the Superior General has visited all the branches, and for the short time that she has remained at each convent she has endeared herself to all who have met her.



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THE WEEK IN SAN FRANCISCO

ECHOES FROM THE GADSKI CONCERT.—Since the last issue of the Pacific Coast Musical Review, Madame Gadski gave a concert at the Novelty Theatre on Thursday evening, November 10th, at Ye Liberty Theatre, Oakland, on Friday afternoon, November 11th, and at the Columbia Theatre on Sunday afternoon, November 13th. On Monday morning the Diva left for Reno, Nevada, where she sang on Tuesday evening. She returned on Wednesday morning to San Francisco, left Wednesday evening for Los Angeles and sang on Thursday evening in that city. On Friday morning she left for the East and expects to sing in Chicago toward the end of this month with the Metropolitan Opera Company, taking in, on the way, several concert engagements. We can hardly add anything to that which we have published in the last issue of this paper. We can only reiterate that the Diva was in excellent voice throughout her engagement and that she again proved her title of the greatest dramatic soprano before the musical world today. Her consummate intelligence, her genuine dramatic voice and her unquestionable musicianly judgment combine to make her one of the greatest concert singers of the present time. If occasionally Madame Gadski's voice seems to be a little uneven in pianissimo passages, such accident is due to unavoidable causes like a pianist often catching two keys or a violinist slipping on his harmonics. To pay attention to such little accidents is absolutely silly and we are surprised that any critic who lays claim to intelligence should even notice such little things. Madame Gadski's art is so great and her intellectual power so commanding that nothing else but the actual interpretation or the ensemble of her entire program should be considered. To pick little flaws when such consummate art is being enjoyed shows a very narrow and untrained mind and is the result of moodiness rather than critical observance. There is as great a difference between "smartness" and "cleverness" as there is between artificiality and artistry. Anyone who could not thoroughly enjoy the Gadski concert is incurable as far as his musical apathy is concerned. We are glad to state here that we found Gadski in finer vocal trim than ever and that her consummate art is, as it has been for some time, at the very zenith of its magnificent power. We can not imagine a classical program rendered with greater intelligence than was done by Madame Gadski and we, like all genuine music lovers, look forward to the Diva's return to California with keen pleasure. Inasmuch as we had already published all the programs to Madame Gadski's concerts previously it is not necessary to repeat them here. Suffice it to say that they included the very essence of vocal literature. Madame Gadski's financial success was, as usual, exceedingly gratifying and San Francisco need not be ashamed of its standing as a music loving community.

* * *

LIZA LEHMANN AND HER QUARTET.—Madame Liza Lehmann and her Quartet composed of Miss Blanche Tomlin, soprano, Miss Palgrave-Turner, contralto, Hubert Eisdell, tenor, and Julien Henry, baritone appeared before the Pacific Musical Society at the Novelty Theatre last Tuesday evening and made a very deep impression upon the crowded house that honored this very skillful organization. It was the ensemble work rather than the solo work that is deserving of the heartiest musical appreciation and even here the literary value of the compositions seems to have been so much more emphasized that the musical character was somewhat crowded into the background. A very serious consideration of Madame Lehmann's works reveals the fact that, while she is quite original in her musical ideas, she has followed in the footsteps of the extreme modernists who belong to the impressionistic school and therefore place the words and story of a song or opera sufficiently above the musical value of the composition as to make the latter somewhat subordinate. "The Breton-Folk Songs" Cycle, the dog song, the bird songs and the Four Cautionary Tales and a Moral might easily have been recited without any music at all and would have had exactly the same effect upon the audience. Indeed it seemed to the writer as if the soloists really tried to gain more effect from their dramatic declamation than from their vocal embellishments.

Of course we would not go so far as to say that Madame Lehmann's music is not worthy of the heartiest approval. On the contrary we found a great deal to be enjoyed in it. This is especially true of the more romantic type of her compositions. She creates a certain agreeable melody occasionally and her ensemble numbers in particular are very often bril-

liantly intertwined. But in the main we found the musical value of the composition subordinated to their dramatic effect and are certain that the success of the entire entertainment last Tuesday evening was more due to the words and the manner in which these words were transmitted than to the musical coloring in which these words were set. To further prove our contention we are willing to wager something handsome that nearly everybody who enjoyed these compositions last Tuesday evening remembers the text, but has forgotten the melody. Now we do not pretend to criticize this new school. Its valuation is a matter of purely personal taste. Our taste does not happen to run in that line. We simply consider music, if not more important, at least just as important as the text of a song. And it certainly is our impression that in the Lehmann concerts the text overshadows the music.

It is no doubt due to this modernism that the singers have been selected with an eye to their histrionic capacity rather than to their flawless voices. The most satisfactory voice of the four is that of Miss Turner, the contralto, while the best artist is according to our judgment, Miss Tomlin, the soprano. But none of the voices shows that brilliancy and bell-like character which a real concert singer should exhibit. However, we are willing to concede that anyone desirous of listening to exquisite diction, entertaining declamation and a somewhat new concert atmosphere will enjoy these events. Those who are hungry for real music diet will, however, not be satisfied. In addition to the superiority of the text over the music Madame Lehmann is decidedly not a satisfactory accompanist and no doubt has been selected more because of her reputation as a composer than because of her pianistic achievements. And so we find throughout the entertainment the dramatic atmosphere overshadowed the purely musical element. As an entertainment and especially as an example how to pronounce the English language these Lehmann concerts are indeed worthy of the finest patronage.

ALFRED METZGER.

THE PORTOLA-LOUVRE CAFE.

One of the most important business changes recently announced in San Francisco is the consolidation of the Louvre and the Portola Cafe under the joint title of the Portola-Louvre Cafe. The Portola Cafe was the first to introduce the vaudeville idea into the restaurant field with unexpected success and it has ever since kept in the lead of all other places who have imitated this innovation. It is rather gratifying to find that at the zenith of its success the management has favorably considered to consolidate with the Louvre, one of the finest and best managed Cafes San Francisco has ever had, and add Jesse Meyerfeld to the big stockholders of the place. Under the new arrangement Herbert Meyerfeld has been chosen as manager and surely a better choice could not have been made, for Mr. Meyerfeld is not only an ideal manager, but he is personally very popular and has made hosts of friends who will be glad to come to the Portola-Louvre to listen to Herbert's funny stories and feel the thrill of his hearty handshake. He is one of the most attentive and polite personalities which the Cafe business has introduced to San Francisco.

With the Portola Cafe's brilliant success under the management of C. O. Swanberg and the Louvre's thirty-five years of prosperity there should be no obstacles to the increased prosperity of this establishment. The musical features will be under the brilliant direction of Bernat Janlus who has always stood in the front rank of our orchestral leaders and the management will see to it that the entertainment features which will be brought direct from the East will surpass anything so far seen at that excellent culinary palace. Special preparations are being made for New Year's Eve and those anxious to be present should reserve their tables a long time ahead. The Pacific Coast Musical Review extends the heartiest wishes to the new management.

Miss Anna Little, one of Ferris Hartman's most charming and gifted singers scored quite a triumph during her presentation of "Woodland" recently. The critic of the Los Angeles Herald has this to say of her: "Mr. Hartman is always springing surprises. In "Woodland" the particular surprise happens to be Annie Little, who essays the role of Prince Eagle. Miss Little took last night's audience by storm and was applauded to the echo. She has a voice of wonderful sweetness; a personality of much charm; a figure of near-perfection and a face of youthful beauty. Everybody was disappointed that her role did not call for more vocalization, for her "When the Heart is Light" and "Cheer, Boys, Cheer" were hits.

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"HOUR OF MUSIC."

The following programs were given at Sherman, Clay & Co. Recital Hall during the last few weeks: Saturday, November 12th, Miss Lillian Byrnes, Soprano, Mr. Herbert von Meyerinck, Baritone, Frank L. Grannis, at the Player Piano. Jocelyn (Lullaby) (Godard), Estey Pipe Organ; (a) Parla (Arditi), (b) Rosalie (de Koven), Miss Byrnes, with Cecilian Player Piano Accompaniment; A Few Minutes with the Victrola; William Tell Overture (Rossini), Arthur Pryor's Band; Come Along My Mandy (Bayes-Norworth), Nora Bayes-Jack Norworth, with Orchestra; Boheme—(Thou Sweetest Maiden) (Puccini), Melba and Caruso.

Saturday, October 22d: Charles E. Lloyd, Jr., Basso, Frank L. Grannis, at the Player Piano; Fruhlingsrauschen Op. 32, No. 3 (Christian Sinding), Reproduced by the Steinway Welte, as played by Carl Wendling; (a) Could I (Tosti), (b) Bedouin Love Song (G. W. Chadwick), Mr. Lloyd, with Cecilian Player Piano Accompaniment; A Few Minutes With the Victrola; Cavalleria Rusticana (Drinking Song) (Mascagni), Enrico Caruso; Every Little Movement (Madame Sherry) (Koschna), Miss Barbour and Mr. Werrenrath; Faust (The Bravest Heart Shall Swell) (Gounod), Antonio Scotti; (a) Serenade (J. A. Jeffery), (b) Punchinello (Victor Herbert), Cecilian Player Piano; (a) A Dream (J. C. Bartlett), (b) Pirate Song (Henry F. Gilbert), Mr. Lloyd, with Cecilian Player Piano Accompaniment; Pastorale E Minor (Scarlatti-Tausig), Reproduced by the Steinway-Welte, as played by Fannie Bloomfield-Zeisler.

Saturday, October 29th: Miss Olive Hyde, violin, Frank L. Grannis at the Player Piano; Awakening of the Lion (Kontski), Estey Pipe Organ; (a) Priere (Borowski), (b) Deuxieme Mazourka, Op. 39 (Zarzycki), Miss Hyde,

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THE BERINGER MUSICAL CLUB RECITAL.

The Beringer Musical Club gave its seventeenth recital at Century Club Hall on Tuesday evening, November 8th. The hall was crowded to its capacity and those in attendance were enthusiastic with their appreciation and applause. The event was, as usual, under the direction of Professor and Madame Joseph Beringer and the participants were all in excellent condition. Especial success was earned by Mrs. Lois Patterson Wessitsh whose splendid dramatic soprano scored quite a triumph. Miss Irene de Martini also aroused the enthusiasm of the audience. Inasmuch as this was an exceptionally busy musical week the Pacific Coast Musical Review could not be represented, therefore we will just publish the program which contains names that are very familiar to the readers of this paper: Andante with Variations, for two pianos (Schumann), Misses Frances Westington and Zdenka Buben; Piano—Kamennoi Ostrow, No. 22 (Rubinstein), Mr. Melton Mowbray; Vocal—(a) "Der Doppelgaenger" (Schubert), (b) "Dich, teure Halle," from "Tannhauser" (Wagner), Mrs. Lois Patterson Wessitsh; Piano—Wedding March and Elfin Chorus from "Midsummernights Dream" (Mendelssohn-Liszt), Miss Sadie Bultmann; Violin Solo—Polonaise op. 8 (F. Laub), Mr. Harry Samuels; Vocal—(a) "The Evening Star" (Tannhauser) (Wagner), (b) The Friar of Orders Gray, (Shelley), Mr. Harry Bultmann; Piano—Caprice Espagnol op. 37 (Moszkowski), Miss Zdenka Buben; Vocal—(a) Aria "Ah! Rendimi" from "Mitrane" (Fr. Rossi), (b) "Aufenthalt" (Schubert), Mrs. H. J. Widenmann; Piano—Paraphrase de Concert sur l'Opera, "Eugene Oneguine" (Tchaikowsky-Pabst), Miss Frances Westington; Vocal—(a) Cavatina "Tacea la notte placida" (Il Trovatore) (Verdi), (b) Grand Valse (Venzano), Miss Irene De Martini; Valse Caprice, for two pianos (Rubinstein), Miss Frances Westington and Mr. Melton Mowbray.

ORPHEUM.

The excellence of the Orpheum programme for next week is fully attested by the mere mention of the acts which compose it. The Six Musical Cutty's, brothers and sisters, who hold the premiere place among America's best musical vaudeville artists will make their first appearance here, with the added prestige acquired by a triumphal tour of the leading European music halls and vaudeville theatres. In London, Berlin, Paris, Vienna and St. Petersburg they created a tremendous furor. It is always a great delight to listen to this brilliant musical sextette not only for their wonderful skill but also because their repertoire is novel, varied and attractive. The cello solo of Miss Cutty and the brass and reed numbers of the sextette are particularly popular features of their entertainment. James Callahan and Jenny St. George, two Irish-Americans who have just returned from a two years' European tour, after making one of the greatest hits ever scored abroad by Americans will present a little classic called "The Old Neighborhood." Dr. J. Andree's Studies in Porcelain, a series of Dresden art and ivory statues will prove a distinct and highly artistic novelty and entirely different from anything we have had in the living picture line. The Temple Quartette, a singing four, direct from New York, where they were soloists at important musical events are also included in the good things of next week. From a purely technical point of view the Temples are considered to be the best singing quartette in vaudeville and their extensive repertoire is so varied as to be suited to all tastes.

SHORT ITEMS OF INTEREST.

Miss Margaret Kemble gave the second lecture of a series of four at the residence of Mrs. Rudolph Spreckels, 1900 Pacific Avenue, on Friday evening, November 11th. These lectures are given under the title of "Soirees on Modern Opera" and deal particularly with the story and the music of the modern operatic composers. The first lecture took place at the residence of Mrs. Wm. G. Irwin, 2180 Washington street and the subject of the same was Massenet's "Thais." The subject of this second lecture dealt with "Tiefland" by Eugen d'Albert. The Oakland concert of Madame Gadski and a previous engagement of importance prevented the Editor of the Pacific Coast Musical Review from reviewing this very interesting lecture and consequently it is impossible at this time to go into details until they are obtained from Miss Kemble. However, we may say that judging from the intelligent treatment of "Thais" by Miss Kemble this second lecture should have proven of immense interest to all those in attendance. Miss Laura Anderson, a pupil of Miss Kemble's, accompanies Miss Kemble on these occasions on the piano or rather plays the music of the opera under discussion on the piano and does



MRS. LOIS PATTERSON WESSITSH.

The Brilliant Dramatic Soprano Who Appeared at the Beringer Musical Club Concert.

some excellent work securing the effects desired by the reader. The next lecture will take place at the residence of Mrs. Emma Shafter Howard, 1760 Pacific avenue and will deal with Monna Vanna by Henry Fevrier. The last lecture of this series will take place at the residence of Mrs. Eleanor Martin, 2040 Broadway and the subject on this occasion will be Feuersnot by Richard Strauss. The subscription list to these events is limited and was prepared in advance. Miss Kemble is giving these same four lectures at the home of Mrs. Clinton Day, 2747 Bancroft Way, Berkeley, on Wednesday afternoons, October 12th, October 26th, November 9th and November 23d. And besides these private occasions Miss Kemble gives these Interpretative Studies of Modern Opera at Mowbray Hall, Piedmont, on Monday afternoons, October 10th, October 14th, November 7th and November 21st. On all these occasions Miss Kemble is assisted by Miss Laura Anderson at the piano.

Mrs. E. N. Provost of Berkeley has been appointed the correspondent for the New York Musical Courier, her first letter appearing in the last number of the paper that reached this city last week. Mrs. Provost is a very capable musician and should prove of great benefit to the New York journal as well as to the musical profession of this community. We wish Mrs. Provost good luck in her new position.

The following program was given before the Pacific Musical Society at the Novelty Theatre on Wednesday morning, November 9th: Sonate—for Cello and Piano, Op. 36 (Grieg), Mr. Wenceslao Villalpando, Miss Lydia Reinstein; Songs—Widmung (Franz), Fruhlingslied (Mendelssohn), Miss Ruth Waterman, Mrs. Desaix McCloskey, Accompanist; Piano Solos—Barcarolle in A minor (Rubinstein), Tarantelle, Op. 27 (Moszkowsky), Miss Clara Rauhut; Songs—O Ruddier Than the Cherry, from Acis and Galatea (1720) (Handel), Si, Ira I Ceppi from Berenice (1737) (Handel), Mr. William Edwin Chamberlain, Mrs. Robert Hughes, accompanist; Vocal Trios—Night, The Meads are Green Again, When the Year is Young, (Oscar Weill), Mrs. B. M. Stich, Mrs. Frank Cox, Miss Ruth Waterman, Miss Lydia Reinstein, Accompanist.



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PUBLISHED EVERY WEEK

VOL. XIX, No. 9

SAN FRANCISCO, SATURDAY, NOVEMBER 26, 1910

PRICE 10 CENTS



EULA HOWARD

Photographic Study by Arthur Pillsbury

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THE CAUSE OF THE CALIFORNIA ARTIST.

HEN the writer decided to establish a musical journal in the interests of the musical profession and the music students nearly ten years ago, no daily paper in San Francisco had a department devoted exclusively to music. It is true the San Francisco Examiner employed previously competent musical writers such as Dr. H. J. Stewart and H. M. Bosworth, but through the influence of Ashton Stevens, who was a foe of the local musician, that paper finally discontinued its musical department altogether. When the editor of the Pacific Coast Musical Review was critic on the San Francisco Call and later on the Bulletin and Evening Post, he endeavored to induce these papers to introduce a musical department such as the Eastern newspapers had established and solicit professional cards from teachers and artists. But the business managers of these papers had an idea that there was no money in musicians and consequently they decided that the establishment of a musical department was not a good suggestion. It was only the commercial aspect that was considered and at no time did the various editors even think of the fact that those interested in musical matters who subscribed for their papers had as much right to receive their news as those interested in sports had a right to news of their particular line. The final appeal made by the editor of this paper was in the year 1900 when he approached Mr. Jack Crothers, son of the proprietor of the Bulletin, who was then circulation manager of the paper, and assured him that he would be willing to edit a music page in the Bulletin under the condition that he was able to secure sufficient professional cards to pay for his salary. Mr. Crothers stated that this plan was unfeasible and that after consideration and consultation with Fremont Older he had come to the conclusion that the Bulletin could not consider such a proposition. The writer then told Mr. Crothers that just to prove that such a plan was feasible he would establish a musical journal. Thereupon Mr. Crothers smiled a pitying smile and suggested that he would give the writer about six months to make a failure of such an enterprise. This happened about ten years ago and still the Pacific Coast Musical Review prospers and is growing steadily in circulation and influence throughout the entire Pacific Coast.

We are referring to this episode merely because we want to show that the foundation of this paper as it is published today was due to a desire on the part of the editor to give the California musician an organ upon which he may depend and through which he may gain that recognition which his standing in the community entitles him to. Before the establishment of this paper no daily paper here published a regular musical department. Today every daily paper contains a musical department and the Examiner is soliciting professional cards from teachers and artists with success, exactly as the writer had suggested to the Bulletin ten years ago. This paper is not jealous of the Examiner. On the contrary it is pleased to see how far-reaching its influence has been, for the Examiner could no more have done such a thing ten years ago than a man could have successfully flown through the air at that time. This paper paved the way for the Examiner during these ten years and has convinced the teachers and artists that the only road to success is judicious advertisement. There is only one difference between an advertisement in the Examiner and an advertisement in this paper, namely, in a daily paper the prices are necessarily much higher than in a weekly paper and consequently the teacher must receive results in order to reimburse him for his expenditure. In the Pacific Coast Musical Review, however, these results need not be direct, they may be indirect by merely supporting a musical journal which in its turn is able to better musical conditions all around and hence increase the interest in music among music studying people. Now the gradual addition of musical departments in the daily papers is one of those indirect benefits which the musical profession has gained through this paper by lending its support. Unlike a daily paper the Pacific Coast Musical Review depends exclusively on musical support and without it, it could not live. Another indirect benefit gained by the profession of California through this paper is a gradual opening of a concert field throughout the Pacific Coast for resident artists and a better understanding between the musicians who live in various parts of the Coast. In short this paper has been established with the sole idea of assisting the California artist and the artist in other Pacific Coast States to assert his individuality. We believe that we have done a great deal toward reaching this ambitious aim, although we are not yet satisfied with the result of our efforts.

But while the Pacific Coast Musical Review has during its ten years of successful publication refrained from permitting its business office to interfere with its editorial policy, that is to say that we have always recognized merit irrespective of whether an artist advertised in these columns or not and we have always impartially distributed the musical news provided we have been made acquainted with the events by interested parties, there seems to be a departure from this policy on the part of the Examiner. We understand that the musical department of the Examiner will henceforth only recognize the events of those musicians who advertise in its columns. This will spoil the entire value of the department and introduce a commercial aspect which is very deplorable, for it will exclude some of the most meritorious artists from the musical columns of the Examiner because a great many musicians can not afford to advertise in a daily paper and others do not believe in the ethical question of advertising. There are even such who do not advertise in the Pacific Coast Musical Review, but this paper nevertheless mentions an event in which they take part, when it is worthy of

recognition. As we stated before we are not envious of the Examiner. We really want to be very friendly with the paper and have a very kind feeling for Thomas Nunan, the energetic musical editor, but this paper has been established with the idea of keeping commercialism in its most vicious aspects out of the Pacific Coast as far as the musical profession is concerned and if a daily newspaper begins a campaign which is intended to draw distinctions between advertisers and non-advertisers and not between meritorious and non-meritorious musicians, then the cause of music is more injured than benefited. Such precedence will result in a presumption that all advertisers, no matter how incompetent, are worthy of notice while all non-advertisers, no matter how meritorious, are unworthy of notice. This is a policy which this paper can never countenance and which, we believe, no self-respecting musician is willing to countenance. It is perfectly right and proper that the Examiner tries to make its musical department pay and for this reason solicit professional cards from musicians, and in this the paper has our best wishes, but only to notice patrons and to ignore everyone else is a vicious principle and is unworthy of support.

This paper has established for itself a large field on the Pacific Coast among professional and amateur musical circles that reaches along the Coast from British Columbia to Mexico. It depends exclusively upon the support of the profession. We are anxious to get as many subscribers and advertisers as we possibly can secure, for our growth depends upon the support we receive, but we much rather suspend the publication of this paper right now than adopt a policy whereby we mention only those musicians who advertise and ignore all those who do not advertise. This is a principle which we used as a corner stone for our edifice and our entire edifice therefore would crumble to dust if we removed this corner stone. As we stated before the ambition and aims of our endeavors is concentrated in fighting for the cause of the Pacific Coast artist irrespective of whether he advertises or does not advertise in our columns. Therefore we do not say like the Examiner that "communications for the music department of the Examiner should be received at this office not later than Thursday and on Wednesday if possible. *Patrons* are invited to send any news of interest to the public," but we solicit such news to the public from *everybody*—patrons or not patrons. And if under these conditions we must cease publishing this paper, why we will do so, that is all.

In conclusion we desire to call the attention of our readers to the fact that on December 31st of this year we will publish a Holiday Number showing the musical standing of California. This will be the first edition the form of which will correspond with that of the big Eastern musical journals. It will contain twenty-eight pages of the enlarged shape and will present many subjects of vital interest to California musicians. Anyone desiring special advertising space in that edition may do so by informing us not later than December 10th as by that time all the advertising forms will be closed. We are not soliciting any advertisements for this edition except by such notices as appear in this paper. Our space is limited and under no condition shall we permit more than fifty per cent of the material to represent advertising space. If any of the artists or teachers of California think it of advantage to use special space in the forthcoming holiday number we naturally shall be glad to have them, but we are not

making any special efforts to induce anyone to advertise. We simply continue here our policy of seeking voluntary support and in the past we have always fared best by adopting this manner. Anyone wishing extra numbers of this Holiday number should let us know in time as we shall only print a certain per cent. more than the regular edition.

ENTHUSIASTIC THROUG ENJOYS FINE RECITAL.

[From the San Jose Times, October 31st.]

The Woman's Club House on South Third street was filled to its utmost capacity Saturday afternoon by a large and brilliant assemblage of members representing the County Alliance of clubs, who had come to enjoy the rare treat of listening to a splendid program performed upon the piano by no less illustrious an artist than Pierre Douillet, Dean of the Conservatory of the University of the Pacific.

For many years the skill of Prof. Douillet as a pianist, has been known and appreciated by the comparatively few, who have been fortunate enough to hear him on the rare occasions of his public performance.

But the extent of his remarkable ability as a virtuoso, was not fully realized and felt in San Jose, until Saturday, when he held his auditors enrapt for a full hour during which time he led them through the tonal beauties of Chopin and Liszt, aye, and Douillet as well, for several of his own delightful compositions were given.

Dean Douillet executes practically faultlessly but aside from this he possesses a pure bell-like tone that is crystal-clear. His interpretation is original and shows abundant musical discrimination, as well as force and intelligence. His shading is exquisite, as was particularly demonstrated in the F sharp Nocturne of Chopin and the Gnome dance of Liszt, both of which elicited hearty rounds of applause.

Dean Douillet's own compositions were greatly enjoyed and he was compelled to bow again and again, after rendering his dainty "Spinning Song." Prof. Douillet used his own Grand piano, which was brought from the University especially for the occasion.

After the concert refreshments were served by members of the Young Woman's Auxiliary, and the artist was fairly overwhelmed with compliments and expressions of gratitude. The complete program follows: Andante and Polonaise E flat (Chopin); Nocturne F sharp (Chopin); Mazurka C sharp minor (Chopin); Forest's Murmur (Liszt); Gnome Dance (Liszt); Gavotte a Fantique (Douillet); Reverie (Douillet); Serenade (Douillet); Spinning Song (Douillet); Rhapsodie hongroise (Liszt).

SAVOY THEATRE.

De Wolf Hopper and his splendid company, including genial and jovial Louise Dresser, will give their second matinee performance of that delightful song comedy, "A Matinee Idol," at the Savoy Theatre this Saturday afternoon and on Sunday night will begin the second and last week of what promises to be the most successful engagement of the kind ever played in San Francisco. There are many claimants to the high distinction of being the best after-dinner speaker in America and each walk in life has its own favorite raconteur. In the theatrical profession, where so many excellent story-tellers abound, the undisputed champion is De Wolf Hopper. An idea of what Mr. Hopper must be capable of under the stimulus of good viands, jolly company and a rare vintage, can be gained by listening to one of his curtain speeches. They are always extemporaneous and never alike and they are as much a part of the evening's entertainment that is provided in "A Matinee Idol" as its brilliant dialogue or its tuneful music. For the second and last week Miss Dresser will introduce two of her greatest song successes, "Queenie Was There With Her Hair in a Braid" and "Put on Your Slippers, You're in for the Night."

Beginning Sunday night, December 4th, "The Kissing Girl," another great musical comedy success, with Texas Guinan in the titular role, will begin an engagement limited to one week.

Signor Antonio de Grassi gave a very successful violin recital at the Queen's Hall in London recently under the direction of Daniel Mayer and scored quite an artistic triumph. The Pacific Coast Musical Review is in receipt of the press notices and will publish several of them in the next issue of this paper.

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THE SCHUMANN FESTIVAL.

The San Francisco Choral Society under the direction of Paul Steindorff, will give a monster memorial concert in honor of Robert Schumann at the Central Theatre next Thursday evening, December 1st. This paper has expressed its views regarding this event editorially in the last issue and there is not much to be added at this time except to state that it is the duty of every serious musician and every member of a musical club to attend this concert not only because of its musical value but also because of the reason for which the event is given, namely, to honor the memory of Robert Schumann whose hundredth birth anniversary occurred this year. Surely the musician who does not possess sufficient regard for the dead master to set aside a few hours in commemoration of his birth has hurried all emotionalism beneath sordid commercialism. There are occasions when the heart of the musician must be touched and the Schumann Festival is surely one of these occasions.

Mr. Steindorff and the San Francisco Choral Society have done all in their power to make this event worthy of the cause that inspired its compilation. A particularly brilliant feature of the event will be the debut in San Francisco of Olga Steeb of Los Angeles who has scored a brilliant artistic success in Berlin and who will only make this one appearance after which she will leave for Germany to enter upon a series of concerts with the Berlin Philharmonic Orchestra. Miss Steeb is a pianist of superior faculties and an artist who understands well how to secure the finest results from the piano. She is particularly strong in her interpretations of the Schumann concerto and no doubt everyone who will attend the Schumann festival will be delighted with her performance. This is not only an opportunity to do honor to an artist of exceptional merit, but also to do honor to a prominent representative of the Los Angeles musical colony, thus paving the way for interchange of artistic courtesies between the two metropolitan centers of the Pacific Coast.

In addition to Miss Olga Steeb there will be soloists well known to the San Francisco musical public. Mrs. Lillian Birmingham who since her return from Europe sings even better than ever before and who has made an exceptionally deep study of the German Lied will sing a group of Schumann songs. Her interpretations should prove an exceptionally strong attraction. Miss Helen Colburn Heath, soprano, Mrs. Lillian Birmingham, contralto, Carl Anderson, tenor, and J. J. Petty, bass, will sing "The Paradise and the Peri" and as every one of these capable vocalists has been heard to advantage in the classic song literature of the masters this interpretation of Schumann's remarkable work should prove one of the most attractive features of the festival. In addition to these vocalists and Miss Olga Steeb there will be a symphony orchestra of fifty musicians who will render well known symphonic works by Schumann under the efficient leadership of Paul Steindorff. It is to be hoped that professional musicians, music students and members of musical clubs will consider Schumann a sufficiently great man to honor him on an occasion of this kind.

THE HERMANN GENSS PIANO RECITAL.

The piano recital to be given by Hermann Genss at Kohler & Chase Hall next Friday evening, December 2d, is one of unusual interest to musicians inasmuch as the program contains compositions of superior character. It is indeed one of the most musicianly programs that has ever come to our attention. The two Brahms Rhapsodies are entirely new to this community and the Genss Fantasie will receive on this occasion its first interpretation in public. The Chopin Grande Polonaise has not been heard here since De Pachmann played it and it is indeed played by no pianist save De Pachmann. There are virtually three works to be presented by Mr. Genss which are comparatively new and this is surely a feature well worth considering when making up your mind whether or not to attend a concert. The complete program will be as follows: Toccata and Fugue, D minor (Bach-Taussig); Carnival, op. 9 (Schumann); Two Rhapsodies, op. 79 (Brahms); Berceuse, op. 57 (Chopin); Grande Polonaise brillante, op. 22 (Chopin); Fantasie in Two Movements (Genss); Rhapsodie hongroise (Liszt).

In this connection it may be well to remember that Mr. Genss has not only been successful as an artist, but as a teacher, too, he well has reason to be proud of his achievements. Among those of his pupils who have scored successes are: Piano—Miss Frieda Siemens, who achieved great success in her concerts with the Boston Orchestra in New York, Boston, Philadelphia, etc.; Miss Rademacher, one of the leading pianists in London; Miss Seta Stewart, Berkeley, Miss



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The Sequoia Club gave a reception in honor of Liza Lehmann and her Quartet at its club rooms on Post street on Wednesday evening, November 16th. A large and representative gathering was in attendance to do homage to the distinguished composer. An interesting program which was informal in nature, was presented and among those who appeared and earned the applause of the guest of honor as well as the members of the club were: Henry Perry, bass, who sang three songs by Wallace A. Sabin in splendid style very tastefully accompanied on the piano by Mrs. Lowell Redfield. The titles of these Sabin songs were: "Two Ships," "Down by the Sea" and "The Voice of the Wind." They were much admired by the discriminating auditors. Oscar Frank, accompanied on the piano by Frederic Maurer, sang a group of songs very musicianly and in excellent baritone voice. Wallace Sabin also accompanied Mr. Perry in an encore with splendid effect. Charles Keeler recited two of his excellent poems and earned the hearty applause of his audience. Miss Clara Rauhut played the Blue Danube Waltz earning hearty applause for her rendition. Among those in attendance were several of the leading members of our musical cult and Madame Lehmann had every reason to feel gratified with the reception.

SPECIAL ANNOUNCEMENT

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Paul Steindorff, Director

Programme

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 2. Group of Songs
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 3. Concerto A minor for Piano and Organ
MISS OLGA STEEB of Los Angeles
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 4. The Paradise and the Peri
Grand Cantata for Solos, Chorus and Orchestra
MISS HELEN COLBURN HEATH
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MR. CARL ANDERSON MR. J. J. PETTY, Bass
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By JULIAN JOHNSON

Los Angeles, November 21st.

The symphony season was inaugurated last Friday afternoon at the Auditorium, and very successfully. This, in a week of numerous musical events, was the conspicuous artistic function. Director Hamilton, but recently returned from Europe, has more than sixty men in his band this year, and the first concert shows—as far as the strings and wood-wind divisions are concerned—a depth and mellowness of tone which has never before been equalled by a local body of players. Arnold Krauss, for many years the orchestra's valiant concert-master, still captains the string section in a style that at no moment lacks complete authority. Mr. Hamilton's arm has a freedom and an inspirational force such as it has never had. There are those who complain that director Hamilton is cold and classically severe, leaning to exactness rather than emotion, but not even the most stringent of these critics can say that the last two seasons have not shown a remarkable "warming up," if I may use the term, in our director. He has been much abroad, he has familiarized himself with the best in music that the world has to offer, he has even studied direction itself, and he has brought to the orchestra an intensity of feeling and a personal magnetism that it has lacked before. The brasses at the first concert were somewhat noisy, and at the same time uncertain in the strenuous climaxes, but this, of course, is more a matter of rehearsal than of inherent capability in the players. The program included the Tchaikowsky Fourth symphony in F. minor, op. 36; Borodin's "A Sketch from the Steppes of Middle Asia," the Arensky op. 13 Intermezzo, the Rimsky-Korsakow Fantasie on Servish Themes, and the Ballet Music and Wedding procession from Rubinstein's "Peramors." Here it will be seen is a purely Russian programme, much to the conductor's liking, for Mr. Hamilton's predilection for Russian music is well known. His facility in Russian interpretation is especially fine, and he seems to have an innate and sympathetic understanding of that melancholy and mysterious man, Peter Iljitch Tchaikowsky. The orchestra reached its height of effective expression in the scherzo pizzicato movement of the symphony. The strings moved here with what I might call "inspired mathematics," so brilliantly precise, so deep and colorful were they.

ELLIS CLUB.—Another inspiring musical event, of the early week, was the opening concert of the Ellis Club. This programme was given under the direction of J. B. Poulin, and included a diversity of such selections as the Ellis Club is famous for. Miss Hazel Runge was the soloist. An audience of absolute capacity dimensions filled every nook and corner of Simpson Auditorium.

TURNVEREIN.—The singing section of the Turnverein Germania, which is working for next season's Saengerfest, held a rousing session last night in Turner Hall, and a brilliant concert programme was enjoyed.

THE OPERA.—The Bevani Opera enters its fourth week at the Auditorium tonight. Last week, though characterized by even and uninterrupted prosperity, was not marked by the introduction of any new works. A steady patronage for "repeats"—save for last Monday night's all-star "Rigoletto," with Vicarino, Battain and Campana—was the rule of the week. The farewell period, however, is to see three performances of "La Boheme," and the delightful and realistic work of Puccini, always a favorite here will probably be heavily attended. The cast will include Francini as Mimi, Scherzer as Musetta, Battain as Rudolf, Campana as Marcel, Secci-Corsi as Schaunard and Bevani as Colline.

INCIDENTAL NEWS.—The Countess De Swirsky is to give two recitals at the Auditorium, on the afternoons of Tuesday and Friday. Though these could scarcely be called musical

affairs, musical interest is lent by the presence of Bandmaster Henry Ohlmeyer, who is to conduct her orchestra.

At the 185th recital of the Von Stein Academy, given at the school's new quarters on Tenth and Hill streets, this programme was given interesting rendition: Dorothy Garrison, Sonatina op. 36, No. 1 (Clementi); Ruth Kimmel and Dorothy Garrison, duet, "The Little Patriot" (Kroegman); Goldie Clemenson, (a) "L'Avalanche" (Heller), (b) "Happy Farmer" (Schumann); Louise Berg, "Serenade (Bossi); Pauline Hollingsworth, "Album Leaf" (Kirchner); Dorcey Whittington, Barcarolle (Ehrlich); Leota and Kenneth Tipton, duet, Pastorale Enfantine (Chaminade); Miss Rae Lacomp, "Eyes of Blue," vocal (Oley); Miss Mona Newkirk, Twelfth Rhapsody (Liszt); Ruth Whittington, "On the Sea" (Hackh); Miss Beatrice Case, violin solo, "Traumerel" (Schumann); Mr. Mark-us Fitzsimmons, "Idilio" (Lack); Mr. Francis Larimer, violin solo, "Lullaby" (Kriens); Genevieve Edwards, Sonatina in F (Kuhlauf); Clarence Bates, Ballad in A flat major (Chopin); Miss McWhorter, (a) Second Sonata (Mozart), (b) "Murmuring Zephyrs" (Jensen); Lola Diegel, Petite Tarantelle (Heller); Ethel Leaver, "Au Matin" (Godard); Dorothea Vogel, "Feu Folet" (Jungmann); Clara Russakov, Valse E major (Moszkowsky); Miss Marie Watron, Impromptu No. 2, op. 90 (Schubert); Misses Brigham and Payson, duet, Valse (Arensky); Mr. Victor Nemechek, "Aufschwung" (Schumann); Miss Fanny Aikman, Petite Tarantelle (Heller).

The opening concert of the Orpheus Club's sixth season will be given Tuesday evening, November 29th, in the Auditorium. This fine band of singers, under the baton of Mr. Dupuy, has made a place for itself in the musical life of the city second to none. This promises to be the most successful of its seasons. The club will be assisted by Rudolf Friml, pianist, who will offer several of his own compositions.

Highly successful was the musical evening given at the Gamut Club under the auspices of the Woman's guild of St. John's Church. Participants in the programme were: Mrs. Grace Carroll Elliott, Mrs. H. Hennion Robinson, Mrs. George Varnum, Mrs. Irving J. Mitchell, Miss Fischer, Miss Edna Zyl Modie, Roger Miller, Miss Ruth Deardorff and others.

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THE MUSICAL REVIEW'S HOLIDAY NUMBER.

The Holiday Number to be published by the Pacific Coast Musical Review will be the largest musical paper ever published on the Pacific Coast. It will contain several very important articles on music in the far West. It will be a splendid souvenir for a New Year's gift. Those who desire to mail it to friends should leave their orders early, for the edition will be limited and last year many were disappointed because they did not succeed in securing any extra copies. The price of the Holiday Number will be fifteen cents.



EULA HOWARD'S PIANO RECITAL.

Those of our readers who are interested in the adequate interpretation of classic piano literature will find great pleasure in attending the piano recital to be given by Eula Howard at Century Hall next Wednesday evening, November 30th. Miss Howard is not a stranger to the musical public of San Francisco and her past appearances have always revealed a higher musicianship and a singular individual trait that made her playing decidedly enjoyable and stamped the performer as an artist of sufficient taste and intelligence to be ranked as a superior exponent of pianistic literature. The title "Petite Princess of the Piano" which the San Francisco Examiner has so aptly bestowed upon this exquisite Chopin interpreter seems to exactly express the character of Miss Howard's individualistic revelations. Her performance is decidedly aristocratic and her thoroughness of intellectual analysis is charming in every respect. Miss Howard possesses that delightful knack of the genuine artist to select her program numbers according to her adaptability and there has never been an instance wherein Miss Howard has attempted anything beyond her reach. Her artistic faculties are concentrated in the achievement of romantic and deep emotional effects and her programs usually contain compositions that demand such characteristics from the player. The program which Miss Howard has compiled for the ensuing occasion is based upon this splendid foundation and the following compositions are so well within the scope of the young pianist's capabilities that the recital really promises to be an exquisitely musically event: Impromptu in G flat major, op. 51 (Chopin); Waltz in A minor, Prelude in C sharp minor, op. 45, Ballade in F major (Chopin); Nocturne in E major, Mazurka in C major, Waltz in A flat major, Tarantelle, op. 43 (Chopin); Etude de Concert in D flat (Liszt); Pres de la Mer (Arenski); Orientale (Diemer); Paraphrase on the Blue Danube (Strauss-Schutt).

LIZA LEHMANN'S "PERSIAN GARDEN."—The greatest interest that was centered in the season of Madam Liza Lehmann and the quartet that interpreted her compositions during the appearances in San Francisco, inhered in the singing of the cycle entitled "In a Persian Garden." This took place before a good audience and the applause was quite general but not as enthusiastic as the occasion deserved. The delicious conceits that serve only to heighten the gloom of the pessimistic Persian, Omar Khayyam, with a tangled chain of rubies, sun shafts, Iram and his Rose, Jamshyd's seven ringed cup, Naishpur and Babylon—as embodied in the text—gave an opportunity to Madam Lehmann as a composer. The whole text of the poem, as translated by Fitzgerald, is the utterance of the Epicurean, to whom the songs of the nightingales of yesterday, the red wine and the favored woman are equally delightful and these, foiled by one stanza, take on more edge because they must be enjoyed keenly today or never. Here is the stanza that is the key to the whole:

Strange, is it not, that of the myriads who
Before us pass'd the door of darkness through,
Not one returns to tell us of the road
Which to discover we must travel too.

Morbid sentimentalism of course and unnecessary harrowing up the feelings of human beings who could, at least, escape the premonitory moments of unpleasantness, if they were permitted to pursue their several avocations that are useful to them as individuals simply because they keep them from thinking of anything more serious. But here the opportunities of ghostly, dolorous musical suggestions, with also "linked sweetness long drawn out." There is no room to review the work of "In a Persian Garden" at length, but I will venture the opinion that there is no work extant that is more descriptive, musically, in the narrow lines between which the text finds its limit, than is this work of Madam Lehmann's.

The quartet was competent to this. It was not essentially dramatic in a large way, but the moods are all essentially on the same plane and they required "expression," in the old time musical sense rather than interpretation. Hence there were long drawn out pianissimo effects galore; notes that were sustained until they poignantly compelled the listener to agree to the statement, almost with tears, that "Not one returns to tell us of the road." The voices of the quartet were not large but they were tuneful, languishing, and used with rarely good sentimental effect. If there is one who has not listened to Lehmann's musical interpretation of Khayyam's lugubrious masterpiece, I would advise that the chance to hear it shall not be neglected, for it is new and striking and well calculated to convey the atmosphere in which it was conceived with both chills and thrills—if the auditor does not lack imagination.

DAVID H. WALKER.

CECIL COWLE'S COMPOSITIONS.—Cecil Cowles gave a piano recital at Century Club Hall last Tuesday evening, November 22d. Inasmuch as the editor of the Pacific Coast Musical Review was unable to attend this event by reason of previous engagements, particularly the occurrence of the Russian Ballet at the Valencia Theatre, Miss Cowles was kind enough to play her compositions for him previous to the concert. Miss Cowles was assisted by Miss Helen Colburn Heath who sang several of her songs and Miss Heath also was very considerate in singing these songs for the writer so that he was able to judge these works without being present at the concert. The most ambitious work on the program composed by Miss Cowles was her pianistic setting of the Rubayat of Omar Khayyam. There is no doubt in my mind that Miss Cowles possesses extraordinary musical talent in the way of composition. The very first requisite of a successful composer is the transmission of an idea and of course of an *idea* that contains a certain amount of originality or better still of individuality. It is easy enough for one who grasps the laws of theory and harmony to put together a few notes arrange these notes in harmonic sequence and play them correctly. But this in itself does not make a composer. Behind the notes must exist new ideas that appeal to the hearer by reason of their emotional beauty. Now, while I would not like to go on record as saying that Miss Cowles has grasped ALL the emotional possibilities of the poem, I certainly believe that she has attained a happier spirit of the work than is associated with other musical settings I have heard. She makes a continuous thread of the story, dividing the entire work into three parts of which the last is so short, that it might well be moulded into the second, but through it all is threatened a certain oriental vein and a fixed theme that knits the various dramatic episodes into a continuous story. The other settings we have heard of this work are altogether too divided and too much separated to really form a continuous narrative. With a thorough study of the fundamental laws of theory and harmony Miss Cowles will certainly accomplish brilliant things. She possesses the most important requisite of a composer, namely, inventive power and good, healthy, musical ideas.

The songs which Miss Heath sang with that exquisite musicianly taste for which she is so well known in this community were entitled "Ah With the Grape my Fading Life Provide," "Indeed, Indeed, Repentance Oft Before I Swore," and "Thou Beside Me Singing in the Wilderness," representing solos from a Song Cycle from the Rubayat by Miss Cowles. Here the composer seemed to be at her best and she was indeed very fortunate in her choice of a soloist. Miss Heath grasped the dramatic and musical possibilities of these works with a ready wit and she attained at times dramatic climaxes of supreme force. There is particularly one happy feature in Miss Cowles' songs and that is that she retains the dramatic character of the episode without losing sight of the melodic importance of a musical composition. This modern school of impressionistic art has so sadly neglected the value of melody that it is refreshing to find occasionally a musical writer who thinks it worth while to compose melody. Two other exquisite songs sung by Miss Heath were: "Now Thou Art Dead" and "The Daisy." The latter especially is an exceedingly light and airy conception and showed the versatility of the composer when contrasted with the preceding work which contained an undercurrent of sadness. Yes, we are ready to concede that Miss Cowles is bound to make a mark for herself in the musical world if she commences to study harmony and theory under competent guidance. She possesses the ideas and the genius. The balance of the program was as follows: Prelude E minor (Mendelssohn), Barcarolle G minor (Rachmaninoff), Vogel Als Prophet (Schumann), Persian Dance (Cecil Cowles), Ex Abundantiae Cordis (Father Dominic) dedicated to Miss Cowles, Prelude up. 45 (Chopin), Etude de Concert (MacDowell). Surely a more interesting and musicianly program is difficult to imagine. Miss Cowles is a pupil of Hugo Mansfield.

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THE TETRAZZINI CONCERTS.

Mme. Louisa Tetrzzini, the most popular coloratura singer before the public and the true successor to Patti both as an artist and in the hearts of the people, arrived in New York from Italy on Thursday and is now en route to this city accompanied by W. H. Leahy, Andre Benoist, the accompanist and a singer whose name has not yet reached this office. With this combination Mme. Tetrzzini will tour the entire country in concert and Walter Oesterreicher has been specially engaged to make the tour and play the flute obligati so essential in many numbers in the coloratura repertoire. It is proposed if possible to have an orchestra accompany some of the concerts in this city. The Tetrzzini concerts will be given in Dreamland Rink which Messrs. Leahy and Greenbaum will have nicely decorated the dates being Tuesday and Thursday nights, December 6th and 8th and Saturday afternoon, December 10th. The prices on the lower floor will be \$3.00, \$2.00, and \$1.50 all reserved and there will be 1500 good balcony seats unreserved at \$1.00. This will permit of as many people hearing Tetrzzini at the minimum price as most theatres have in total capacity. Mail orders may now be sent to Will L. Greenbaum Care of Sherman, Clay & Co's. In Oakland, Manager Bishop will lay off his entire stock company on Monday night, December 12th in order to present Tetrzzini at an evening concert. Prices will be the same as in San Francisco and mail orders should be sent direct to Ye Liberty Playhouse. The sale of seats will open Wednesday, December 7th.

THE DE GOGORZA RECITALS.

No artist who visits San Francisco gives more important, varied and delightful programs than that excellent baritone, Signor Emilio De Gogorza who is announced for two Sunday afternoon concerts at the Columbia Theatre, December 11th and 18th under the Greenbaum management. During the past summer Signor De Gogorza has been traveling in Europe adding to his already enormous repertoire and he promises us some of the very modern works in all languages in addition to many of the great classics. Besides being the possessor of a baritone voice of wondrous beauty De Gogorza sings with his brains and heart and has a personality that makes any audience "warm up" to him. His enunciation is simply perfect in German, French, Italian, English and Spanish and all in all we know of no artist whose concerts would be more beneficial to the student and teacher or more pleasure giving to the general public than Emilio De Gogorza. Robert Schmitz, a young French pianist, who was a prize pupil at the Conservatoire de Paris last year, will act both as accompanist and piano soloist making a special feature of modern French piano numbers by Debussy, Widor, etc. Prices for this engagement will be \$2.00, \$1.50 and \$1.00 and mail orders may now be sent to Will L. Greenbaum at Sherman Clay & Co's. The box office will open Wednesday, December 7th. In Oakland the De Gogorza concert will be given at Ye Liberty on Tuesday afternoon, December 20th at 3:30. A special program will be given on this occasion.

THE RUSSIAN BALLET.—Inasmuch as the Pacific Coast Musical Review is being printed a day earlier this week on account of the Thanksgiving Holiday we are unable to give a detailed account of the Russian Ballet performances at the Valencia Theatre. The first performance was so disappointing by reason of Pavlova's childish behavior of refusing to dance during the middle of the first part that we only deem it just to record our opinion after witnessing the second performance on Tuesday evening. And as this paper goes to press on Wednesday this week it will be too late to publish a complete review of the event. At this time we can only say that the dancing came up to expectations as it represents the old school of Ballet Dancing which has been in vogue at the leading opera houses in Europe for some time. It cannot be compared in any sense with the art such as Miss Allen interprets. The scenery is not the same used in the East, if we may depend upon the description published in the Chicago papers. It seems to be cast-aside scenery from the Metropolitan Opera House which the management thought good enough to send to the Pacific Coast. The orchestra is ordinary and quite the opposite to the one Paul Steindorff used for Miss Allen. We shall pay our respects to Messrs. Rabinoff and Centanini in the next issue for their contemptible treatment of the people of San Francisco. We desire to compliment Manager Will L. Greenbaum for his high sense of honor which inspired him to tell the newspapers the truth about Pavlova's inexcusable action and not permit the prevailing management to fool the public with reports of unavoidable accidents.



TETRAZZINI.

Anyone who attends these Ballets for the purpose of witnessing the art of Ballet Dancing in its highest form, without adequate scenery and orchestra will not be disappointed.

ORPHEUM.

The Orpheum programme for next week will be headed by William Farnum, one of America's most popular romantic actors, who is perhaps best remembered for his magnificent performance of Ben Hur. He will make his first vaudeville appearance here in Edward People's little classic "The Mallet's Masterpiece" which affords him a splendid opportunity as Philotias, a Roman sculptor, to further distinguish himself. The story of the piece relates to the creation of Venus and is both ingenious and interesting. Originally "The Mallet's Masterpiece" was presented by Mr. Farnum at the Lamb's Gambol in New York where its success was remarkable. Mr. Farnum's support includes those well known artists, Wells Knibloe and Olive White. The famous Duffin-Redcay Troupe will amaze the Orpheum audiences with its "casting" act which is sure to prove an immense sensation. A triple somersault, a double full twister and "the loop the loop" are its three most thrilling stunts, although there are several others almost as daring. The Meredith Sisters, who have just returned from abroad covered with European laurels, will be included in next week's bill. These talented girls won international fame by singing "Hiawatha" and for their engagement here they have several pictorial songs which they are confident will prove just as popular. "Radiant" Radie Furman, a petite singing comedienne, just back from dear old London where she appeared in the pantomimes at Drury Lane and other leading theatres will delight with a series of new songs and character make-ups and a number of beautiful costumes.

Next week will be the last of James Callahan and Jenny St. George, Andree's Studies in Porcelain, The Temple Quartette and the Six Musical Cutty's.

The second Song Hour of the season was given by Percy A. R. Dow's San Francisco pupils at the latter's studio at 2126 Grove street, Friday, November 11th. The participants were: Miss Edith Fern Snow, mezzo contralto, J. F. Talbot, tenor, and Douglas Bacon Soule, pupil of Mrs. Alma Schmidt Kennedy, was the piano soloist. Mrs. Alice Fowler was the accompanist. The program was as follows: Duo—Go, Pretty Rose (In Canon) (Marzials); Contralto—La Zingara (Donizetti), Lungi dal caro bene (Secchi); Tenor—Where'er You Walk (Semele) (Handel), Spirto gentil (Favorita) (Donizetti); Contralto—Orchard Cradle Song (Denza), Fruhlingslied (Mendelssohn), Belle Nuit (Love Tales) (Offenbach), Wenn Ich Fruh (Schumann); Piano—Faschingschwank aus Wien (Schumann), Wiegenlied (Brahms), Etude—F Major (Chopin); Contralto—Fior de Margherita (Arditi), Woodland Madrigal (Batten); Tenor—Evening Song (Blumenthal), Di Quella Pira (Il Trovatore) (Verdi), Berceuse (Jocelyn) (Godard); Piano—Spinning Song (Flying Dutchman) (Wagner); Contralto—O Hush Thee (Henschel), Good Morning (Grieg); Duo—O Wert Thou in the Cauld Blast (Mendelssohn), The Swallows (Delibes).

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"HOUR OF MUSIC."

The regular weekly player recital took place at Sherman, Clay & Co. Recital Hall last Saturday afternoon, November 19th. Mrs. Lawrence Rath, dramatic soprano, was the soloist and C. Arthur Longwell of New York presided at the player piano. Mr. Longwell is an exceptionally skillful exponent of the instrument and the auditors had an artistic treat in listening to his splendid interpretations. The complete program was as follows: Sonata, Op. 42, No. 1 (Guilt), Estey Pipe Organ; Liebestraum, Nocturne No. 3 (Liszt), A. B. Chase Artstano; (a) Winds in the Trees (Thomas), (b) Roses After Rain (Liza Lehmann), Mrs. Lawrence Rath, with Artstano Accompaniment; A Few Minutes With the Victrola; Faust (Gounod), Farar—Caruso—Journet, Gilbert; Tannhauser (Evening Star) (Wagner), Emilio de Gogorza; Forza del Destino (Swear in This Hour) (Verdi), Caruso and Scotti; Ballade, Op. 47, A flat (Chopin), A. B. Chase Artstano; (a) A Song of Sunshine (Thomas), (b) Rockin' in de Wind (A Raccoon Lullaby) (Neidlinger), Mrs. Lawrence Rath, with Artstano Accompaniment; Caprice Espagnole (Moszkowski), Reproduced by the Welte-Player, as played by Josef Hoffman.

HOLIDAY NUMBER.

True to its past custom the Pacific Coast Musical Review will publish a Holiday Number on Saturday, December 31st. This issue will represent the introductory edition of the enlarged size which will be equal in circumference to the large Eastern musical journals.

It will contain twenty-eight pages of exceedingly interesting reading matter. The front page has been reserved by Will L. Greenbaum for his artists that appear during the remainder of the season 1910-1911 and other beautiful pictorial illustrations will be found in this work.

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If you ask Mr. von Stein the secret of his success he will say it is because he has persistently endeavored to give the public the best that is to be had. His motto has been "efficiency at all cost," and in order to bring this about he has spared no expense. Only quite recently he has newly engaged high-priced artists, one of which, Bruce Cordon Kingsley, is the famous organist, pianist and musical lecturer, and re-engaged Wenzel Kopta, the eminent Bohemian violinist. As time goes on, he intends making even more additions to the already large staff of the school, bringing over great artists from Europe to meet public demand. Mr. von Stein's determination is to give to Los Angeles an academy of music as fine as any in the world. He has made the tuition so comprehensive that it ranges from the elementary teaching for the youngest child up to the level of Doctor of Music degree in a university, and culminates in a post-graduate course for artists.

Already this school numbers 700 pupils, and by next Christmas over 1,000 are expected. Every academic student has certain advantages not to be found in any other institution in Los Angeles. Without extra charge he can learn Harmony and Composition as well as study orchestral works and history of music. Sight Reading, Ear Training and the Art of Memorizing are also among the subjects taught. There is a Students' Orchestra, Glee Club, and a large class is studying and playing the great musical masterpieces given at the Academy Symphony Concerts. Opera and Music Drama is also included in the regular course. What strikes the casual visitor to the academy is the orderly way everything is arranged—not a moment of valuable time being lost—and the fine feeling of comradeship and co-operation which animates both staff and pupils. Everyone seems to be thoroughly happy and bent upon doing his best. The progress of each pupil is under careful supervision, and besides the two regular private lessons a week, student's prepare fine orchestral compositions for duet and ensemble classes, which are free to all.

Those who wish to see the valuable work that is being done at this progressive Musical College should call any Saturday afternoon when the pupils give a public recital to prepare them for future public appearances if such is their desire. Ane visitor will be astonished at the many large and well ventilated studios and the courtesy with which he is received. Among other things he will be shown a musical library amounting to over a thousand different compositions. From this large collection the pupil obtains his music free of expense. The beautiful furnishings and pianos of this institution, its modern office equipment, and attentive clerks, together with nearly an army-corps of students and instructors will serve to impress visitors with the financial as well as artistic stability of the Von Stein Academy of Music.

Miss Christine Battelle, piano virtuosa, pupil of Alberto Jonas, now of Berlin, is also a recent addition. Mrs. Elsie Kirkpatrick, vocal teacher, highly recommended by Margaret Goetz—Mr. von Stein considers the greatest find he has ever made. Miss Anna E. Read, vocal, and directress of the Glee Club possesses a splendid personality and is an excellent voice trainer. S. R. Parmegiani, Saxophone soloist, is the teacher of saxophone, and all reed instruments and a very excellent instructor.

At a musicale given in the residence studio of Elizabeth K. Patterson, 257 W. 104th street, New York City, on November 7th, Master Lemuel Goldstein, a boy pupil of Miss Amy Fay's and Miss Jean Holland a pupil of Miss Patterson's gave a most interesting program. Miss Fay's pupil proved to be a young boy of great talent and Miss Holland, a pupil of Miss Patterson, showed that her voice was being well trained and that it possesses a beautiful quality.

EDGAR STANDARD THOMAS' STUDIO OPENING.—Inasmuch as the Loring Club concert occurred on the same evening as Mr. Thomas' studio opening the writer was unable to cross the Bay and attend the affair personally. For this reason we publish an excerpt from a Berkeley paper and wait with a personal account until a more favorable occasion. Says the Berkeley paper: "One of the most brilliant events of the season in the local musical and social world was the opening reception and recital given by Mr. Edgar Standard Thomas at his new studio in La Loma Park last evening, when several hundred guests gathered to enjoy the delightful program presented and to admire the unique and admirably planned building which has been erected on the beautiful grounds adjoining the home of the young singer's mother, Mrs. J. N. Thomas.

"This structure, which is built of redwood and cedar, was designed by Architect Maybeck, whose aim was not only to create a building suited to its picturesque surroundings and the spirit of its purpose, but to secure acoustic perfection, a feature so often ignored in the search for the purely artistic. That he has succeeded to an unusual degree was the opinion expressed on all sides. Of simple and charming style, with



Edgar Standard Thomas Studio.

natural wood finish, the studio has a high ceiling designed in a lattice pattern of green, from which there stray down each of the supporting posts long streamers of ivy, their delicate sprays, painted with airy effect, standing out realistically against the walls, while the fragrant odor of the cedar enhances the sylvan illusion. Absolute simplicity prevails in the design of the stage and of the generous fireplace, and the hangings are of dark green, which matches the painted ivy. Doors of many-paned glass open into a reception room at one side, and on another lead to a covered porch, where last night's overflow audience was accommodated.

"Following is the program: Address, Rev. Earl Wilbur; piano solo, Andante in F (Beethoven), Ashley Pettis; soprano solo, "My Heart at Thy Sweet Voice," aria from "Samson and Delilah" (Saint-Saens), Mrs. O. K. McMurray; baritone solo, "It is Enough," from "Elijah" (Mendelssohn), Mr. Tilburn; tenor solo, "Immortal Love" (Levin), Mr. Thomas; soprano solo, aria from "Roberto" (Meyerbeer), Miss Thiel Jordan; tenor solo, "Roi de Lis," Mr. Thomas; violin solos, Minuet (Beethoven), Mazourka (Wienawski), Aria for G string (Bach), Mr. Franklin Carter."

The Cecilia Choral Club under the splendid leadership of Percy A. R. Dow will give the second concert of its fifth season at the M. E. Auditorium on California street at Broderick on Thursday evening, December 1st. The feature of the program will be a dramatic cantata by Rheinberger entitled "Clarice of Eberstein" and an eight part chorus by Parry entitled "Blest Pair of Syrens." Miss Edith Gere Kelley will be the pianist and Arthur Fickenscher will be the accompanist. The concert promises to be an excellent one and the auditorium should be crowded to the doors.

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VOL. XIX, No. 10

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MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA.



URING the last year a large number of the most efficient musical educators in San Francisco have come to the office of the Pacific Coast Musical Review for the purpose of securing information regarding the standing and integrity of the Music Teachers Association of California as it exists

today. Those familiar with this organization are very well aware of the fact that for a number of years the title of the association was somewhat of a joke as it did not include the most representative element of our teachers with the exception of a few isolated teachers who were too disgusted to take an active part in the proceedings. Only during the last six months has there really been an evolution in this organization that enables a self-respecting musical journal like the Pacific Coast Musical Review to put its stamp of approval upon a society that should long ago have been a powerful factor in the advancement of musical culture on the Pacific Coast. This paper has already published its views regarding the causes that have been responsible for this gratifying improvement and inasmuch as our recognition of a certain force in the society seems to have aroused envy in certain quarters, we will merely state here that the conditions really have been wonderfully improved and that at this time of writing the Music Teachers Association of California includes nearly one hundred members the majority of whom come from the very best element of our musical colony.

It remains now to be seen whether the members of the Music Teachers Association are sufficiently patriotic and idealistic to insist upon a steady improvement and a reaching out for higher standards than has been the case in former years or whether indifference and apathy on the part of the better element that has been attracted will permit the guidance of the destinies of the association to drift back into weak and incompetent channels. Next Tuesday, being the first Tuesday in December and the day on which the election of the new officers of the organization takes place, must become the turning point which will decide whether the association will proceed upon its road toward an artistic and influential goal or whether it will turn back upon its dead past and drift along un-

recognized and disrespected. Not until the Pacific Coast Musical Review had officially acknowledged the gradual atmosphere of respectability that began to permeate the councils of the Teachers' Association did the general public take cognizance of this society. The few and far between pupils recitals that used to characterize the misconduct of this organization in the past were never considered as worthy of serious attention. During the years of quasi existence of this association not one-hundredth the attention was given it than during the last six months when this paper has espoused its cause with every vigor at its command.

It is the new blood that has been infused in an old and weak body that has wrought the change. And now it is the duty of the better element to continue this splendid regeneration and give California the nucleus for an ideal Music Teachers' Association which may proudly associate with other organizations of this kind on the Pacific Coast and which may finally create annual Teachers' Conventions that may discuss serious pedagogical problems and influence the enactment of beneficial regulations in regard to adequate musical educational problems. The Pacific Coast Musical Review is in receipt of a list of names of splendid musicians that have been nominated at the last meeting of the Association and that if elected will suddenly lift the Teachers' Association of California upon as dignified and as respected an eminence as that occupied by the most distinguished organizations of this nature in America. The names which appeal to this paper particularly are H. Bretherick, Louis H. Eaton, Lloyd Gilpin, Georg Kruger, Roscoe Warren Lucy, Louis Felix Raynaud and Dr. J. Fred Wolle. We have mentioned these names in alphabetical order so as to prevent any design of favoritism. While this paper has no intention of suggesting any action to the Music Teachers' Association of California, it cannot but emphasize the fact that these men, if elected to office, will lend the association that dignity and that solidity which it has needed for many years. There has crept into the organization gradually an element of charlatany and incompetency which put the flush of shame upon the cheeks of every self-respecting member of the profession that might have entered the ranks of the society. There is especially one disturbing factor, with whom we may deal at some future time more effectively, who in a shameless and disgusting effrontery has branded some of our very best musical educators as charlatans and ignoramuses. This despicable character has even gone so far as to influence innocent and unsuspecting pupils to commit an act of perjury by swearing before a notary public to a palpable falsehood and if it were not for the good name of these pupils, who have no idea of the seriousness of the crime, this paper would proceed against this outgrowth of the profession and see to it that he were compelled to reap the harvest of his iniquity.

If the Music Teachers' Association of California is now going to turn over a new leaf and re-organize their society it should be one of its first acts to secure the circulars distributed by the perjurer among the public, place a complaint against him before the Board of Directors and have him expelled from an organization which he has disgraced by his unprofessional conduct. It is about time that the profession is being cleansed of its deceased outgrowths and there is no better time than the present to accomplish this desirable aim. Let us see what the result of the election will be.



THE RUSSIAN BALLET.—As already announced in the last issue of this paper we were unable to give a detailed account of the performances of the Russian Ballet before this inasmuch as the Thanksgiving Holiday necessitated an early publication of this paper last week. The event was, however, of sufficient importance to entitle it to a discussion even at this late day. Before speaking of the merit of the actual performances we desire to mention here an episode that occurred during the first evening's performance and that did not reflect honorably upon the New York management of the company—Rabinoff and Centanini. The first part of the program consisted of a one-act Ballet entitled "The Arabian Nights." As everyone knows the management announced that it would present on this occasion the two great Russian Terpsichorean stars, Mordkin and Pavlova. To see these two stars in conjunction with a big company those present on the first night had paid three dollars a seat. The astonishment of the audience may well be imagined when about the middle of the ballet a confusion occurred upon the stage and the act was suddenly concluded without warning. After the curtain had descended one of the assistant managers came before the footlights and explained that owing to a slight accident to Pavlova the indulgence of the audience was asked and that the intermission would be prolonged until it could be ascertained whether the accident was serious or not. The assistant manager thought that the accident was not so serious that Pavlova could not proceed with the performance. Of course no objection could be had to this announcement. But preliminary to the rising of the curtain on the second part the assistant manager stated that the accident to Pavlova was sufficiently serious to demand her removal to the Hotel and that consequently the program had to be changed and forthwith he began to enumerate the numbers which had to be omitted, but made no effort to substitute any other numbers therefor. Nor did this manager suggest for a moment to return the money of those people who really had come to see a complete performance but were being robbed of half of it. Not until condemnatory hisses reached him from all parts of the house did this pretty individual think it of importance to say: "Of course if anyone thinks that they are not receiving their money's worth, they can go to the box office and the management will cheerfully refund them the price of their ticket." This was said in such a sneering manner and with such an emphasis upon the words "receiving their money's worth" that no one could possibly rise without at the same time giving the impression that they were "cheap." It was the manner in which the proposition was made, and no doubt intentionally so made, that prevented the entire audience from leaving the house. But what can an honorable person think of a management that deliberately cuts off about half of a program without even giving the audience an opportunity to have their tickets exchanged? The only honorable way in which the New York management could have acted was to say that Pavlova in a fit of anger had left them in the lurch and for this reason they are obliged to throw themselves at the mercy of the people of San Francisco. That inasmuch as they felt in honor bound to give the performance which they had announced and for which the people had paid their money and which included Pavlova in the program they were forced to close the performance and exchange the tickets of everyone present for some other performance, unless it was the desire of the audience to remain and see the performance without the female star. But the management should have emphasized the fact that it preferred those present to exchange their tickets for another night on which the Arabian Nights were to be presented in order to secure for them the performance such as it had promised. This action was absolutely necessary as the only honorable solution of the problem. It was not the fault of the audience that Pavlova became sulky and the management is assuredly responsible for the action of their stars and neither the local management nor the public should have had

to pay for Pavlova's moods. However, this dishonorable and contemptible way of disposing of things was not the only indiscretion committed by the visiting management. The truth of Pavlova's sulks would never have reached the public had not manager Greenbaum, who possesses a far more deep rooted sense of honor than Rabinoff and Centanini, become disgusted with these questionable actions and told the newspapers the truth of the matter. Had Mr. Greenbaum not shown his gentlemanly instincts the visiting management would have lied to the people and told them that Pavlova had met with an accident for which no one was responsible and consequently the disappointed audience had no right to expect any return of their money. The exposure, however, showed how low down the visiting management has fallen when it deliberately refuses to make good a partial fulfillment of its promises. Legally the assistant manager exonerated himself by hesitatingly offering the return of the money, but morally Rabinoff and Centanini stand before the people of San Francisco as men who have a deficient sense of honor and who do not possess the necessary courage to treat the people fairly and justly.

The management must have known how difficult it was to handle Pavlova. It was therefore their duty to have in readiness an understudy who could at least have finished the ballet and introduced substitutes for the omitted numbers and thus would have prevented the disgraceful spectacle of depriving the audience of a large portion of its entertainment which resulted in the closing of the performance at 10:15 instead of 10:55 as was the case on subsequent nights. The only substitution that was made was an extra number by Mordkin which lasted hardly a minute. Everything else where Pavlova appeared was simply omitted. This paper has no words with which to express its loathing and disgust for a management that has so little regard for the feelings of the people as to simply steal from it a part of an entertainment and accept therefor money for which it does not give any return. We are surprised that the daily papers of this city did not censure the management as it deserved and must compliment the Examiner for its decisive stand in the matter. We shall look out for this firm of managers in the future and remind our readers what they might have to expect of it on a subsequent occasion.

Rabinoff and Centanini did not only break faith with the first night audience that attended the Russian Ballet, but failed to bring along the scenery used in Chicago and New York which was praised by the press of these cities and which was photographed in one of the advance circulars. Rich and brilliant scenery is as much a part of a ballet as the costumes, which by the way were also worn and shabby as far as the majority of the dancers were concerned, and to give these magnificent spectacles with worn scenery is an insult to the intelligence of the people of the Pacific Coast. Furthermore the orchestra was announced as the Metropolitan Opera House Orchestra and while the identity of the orchestra is not so very important, we had at least a right to expect a body of efficient musicians who could play with artistic finesse and who did not possess a scratchy tone on their violins and a tendency to play ragged and unevenly. It was an ordinary picnic orchestra and not as good as many under Paul Steindorff's direction. Both scenery and orchestra was an imposition just the same as the shabby treatment of the audience that attended the opening performance and the management of Rabinoff and Centanini stands before the people of San Francisco as a firm that does not keep faith with the public. We certainly shall not forget this incident so soon and it will be well for other managers who try to fool the people of the Far West to take an example.

We want to emphatically state here that we can not blame Manager Greenbaum for this occurrence as he suffered with the public, for the disappointment of the opening performance had an effect upon the entire engagement and justly so, but Mr. Greenbaum should have been re-imbursed by the management for the damage that resulted to him on account of the disgraceful mismanagement of the opening performance. The dancing itself was in every respect one of the most artistic and most enjoyable spectacles that it has ever been the fortune of the writer to witness. Mordkin's terpsichorean execution was an exhilarating spectacle. His animal-like leaps that exhaled grace and strength caused the thrills of pleasure to ripple down one's vertebrae. His entire deportment upon the stage represented alertness, quickness and manly qualities that could not help but inspire admiration for consummate skill. As a rule we associate with male dancers a certain amount of effeminacy so that it was a pleasure to observe the pure masculinity of Mordkin's appearance—even his locks did not for a moment suggest feminine qualities. A more picturesque and effervescent exhibi-

tion of manly limpidity than Mordkin revealed in his "Arrow Dance" is impossible to imagine. It was as musical in its way as a great symphony by one of the masters of classic composition. Indeed it was a classic performance in every sense of the word. As a master of the art of dancing we do not believe that Mordkin has his superior and hardly even think that he has his equal.

What is true of Mordkin's manly qualities is true of Pavlowa as a really womanly woman. Light as a feather she flits from place to place with the airiness of a butterfly. At times her lightness and almost feline velocity is astounding and at other times she makes the impression of being as lacking in weight as a soap bubble. This was especially true in the Ballet entitled "Giselle" where in the second act when she rises from her grave and dances with Mordkin, he lifts her up and down in a manner that really is the acme of an illusion very much like that of an angel rising and falling in the ether. At times this lightness becomes uncanny as if really a spirit was fitting across the stage and not a human being. This was especially true in those scenes wherein Pavlowa appears to her lover and wherein she flits in and out of the shrubbery like an elf. These demonstrations of supreme grace must be witnessed to be understood and grasped. Another exquisite artistic performance was Pavlowa's interpretation of the "Swan" number where her entire dancelike motions were emblematic and realistic of the movements of a majestic swan and the final death struggle was illustrated with a fidelity to nature that left nothing to the imagination but painted the story of the swan as vividly to the eye as any words or music could paint it to the ear.

In the ensemble numbers Bronislava Pajitzka did some excellent work and this is especially noticeable in her splendid Russian dances which exhibited a limpidity and grace of undulation that was worthy of the hearty applause which they aroused. All the ensemble numbers were brilliant spectacles and well worthy of the heartiest enthusiasm. Since there has been mention made of the late impressionistic art of Maud Allan and her class we can only say that while we admire the grace and skill of Maud Allan and shall always cherish the unforgettable impression made by her, we consider this Ballet Dancing superior inasmuch as it is more versatile. It was here not necessary to tell on the program the story "Interpreted" upon the stage. Without a book and without explanation it was possible to follow the action on the stage and interpret one's own story. Besides neither Pavlowa nor Mordkin danced two numbers alike. There was a versatility of muscular movements that was decidedly lacking in Maud Allan's performance. Every number danced by these Russian artists was entirely different, while Maud Allan used the same set of motions to express different ideas. If now a Terpsichorean artist could select a new form of dancing which combined the finest points of the art such as Maud Allan sees it with the finest points of the art such as Pavlowa and Mordkin see it then there would be created a style of dancing that would be superior to anything thus far presented before the public, for it would combine the ancient with the modern art in a union of ineffable grace and muscular skill.

ALFRED METZGER.

ENID BRANDT'S REMARKABLE PROGRESS.—A musical event that had been looked forward to with more than ordinary interest was the concert given by Miss Enid Brandt at the Novelty Theatre on Wednesday evening, November 23d. Notwithstanding the many counter attractions that took place on that date there was a large audience in attendance which had come prepared to testify to the many enthusiastic reports that had come from Berlin when Miss Brandt created an unusually strong impression in the German capital. The program had been prepared in such a way as to reveal all the various artistic virtues which an efficient artist should exhibit. Miss Brandt's program was in so far different from the stereotyped piano program as it contained an introductory number of a force and technical brilliancy that taxed the faculties of the greatest virtuoso before the public. It was also a program outside the ordinary inasmuch as it demanded a variety of interpretative knowledge which only the highest intelligence and only the most unusual degree of genius could give a thoroughly satisfactory reading. It will therefore be seen that Enid Brandt had set herself a task that might well have tried the endurance of the most assured concert performer. That Miss Brandt did not exhibit even the slightest symptoms of nervousness or timidity throughout this program can only be ascribed to a natural vein of virtuosity inherent in her and to a training the thoroughness and judicious development of which reflect creditably upon her mother who has left nothing undone to permit a delightful blossom of talent to bloom into a fragrant flower of virtuosity.

The program opened with Tschaiakowsky's Concerto in B

flat Minor op. 23 which Miss Brandt played with such brilliant success in Berlin assisted by the Philharmonic Orchestra of that city. Of course it is but natural to assume that a second piano accompaniment is not equal to the luscious tone of a fully equipped orchestra and therefore many beauties of this work must be lost which otherwise might be strongly enhanced. But understanding this difference between orchestral and pianistic assistance it must be conceded that Miss Brandt on this occasion achieved an artistic triumph the like of which has hardly been heard in this city by an artist of the same age. This concerto does not only require power of attack, a spirited reading, but it requires a technical equipment of the most highly developed character, a memory of the most remarkable dependability and an intellectual grasp of the scientific construction of a composition that puts the severest demands upon a matured mind. Now when it is understood that Miss Brandt is exceedingly youthful in years and a young artist who has still the major portion of her life's experience ahead of her interpreted this work to the satisfaction of the most severe observer of musical achievements, it may be comprehended what an astonishingly unusual feat she performed on this occasion. This Tschaiakowsky concerto is simply scintillating with almost unsurmountable difficulties both emotional and technical and still Miss Brandt seemed to overcome all these difficulties without the slightest effort and without giving any sign of fatigue or strenuousness at the conclusion. It would be, according to our way of thinking, already a wonderful achievement to play the notes mechanically without expression and from memory, but to do as Miss Brandt did, namely, not only to play all the notes correctly but to invest them with that musicianship and that emotionalism which their composer had infused into them reveals the unquestionable essence of genius that must certainly be hidden in the personality of the performer.

After such an herculean task so splendidly performed it is hardly necessary to comment on the balance of the program. Suffice it to say that every number on the program was played by Miss Brandt with that same superiority of intellectual power and technical skill that characterized the opening number. Where poetry was the predominating factor in a composition the young artist succeeded in reading a decidedly poetical vein into the work. Where strength and brilliancy of execution were predominating the young pianist gave evidence of her thorough grasp of this branch of pianistic art. Where there was demanded a combination of emotional and technical coloring Miss Brandt was not found wanting in the essentials of these faculties and it may well be said that although the young virtuosa will in the years to come naturally change some of her ideas and add new conceptions to her fertile imagination, it is certain that in the years to come she will not make as astonishing a progress as she has done in the time which elapsed since her concert before her departure for Europe. Mrs. Brandt who played on the second piano during the rendition of the Tschaiakowsky concerto exhibited also the highest traits of artistry and while understanding the subordinate position of the second piano she nevertheless brought out the background of the work in a manner that gave a decidedly orchestral color and that revealed as much as it was possible under the circumstances that beauty of the work which should be interpreted by an orchestra. The complete program was as follows: Concerto B flat Minor op. 23 (Tschaiakowsky); (a) Vogel als Prophet, (b) Aufschwung (Schumann), (c) Elegie (Algernon Ashton), (d) Arabesque No. 2 (Debussy); Soiree de Vienne (Schubert-Liszt); Wedding March and Dance of the Elves from Midsummer's Night's Dream (Mendelssohn-Liszt).

ALFRED METZGER.

THE ZECH ORCHESTRA CONCERT.—The Zech Orchestra, of which William F. Zech is the director, established itself more firmly in public favor at the second concert of the present season which was given in the Novelty Theatre, Tuesday evening, November 22d. Much of the work was clean cut and possessed character; all showed faithful, conscientious and musicianly work on the part of the director. The program opened with the "Coriolan" Overture by Beethoven, which was played with consummate skill. Then came an intermezzo by Scharwenka "Wald und Bergeister" which was performed in such a spirited manner, with sharp accentuation and coherence of the several choirs—string, brass and wood wind—that unmistakably revealed a vast amount of sympathetic labor on the part of Mr. Zech and earnest attention of the promising body of musicians that followed his baton.

One of the things of musical advancement in San Francisco, and one of the strongest of all indications, is the improvement to be noticed among voluntary associations of well led musicians, the major part of whom are amateurs who work for the sake of the musical art. The Zech Orchestra, which has been

in existence several years, has steadily improved until it is now certainly in the front rank of organizations on the Pacific Coast. Continued applause followed several numbers performed Tuesday evening. In addition to the concerted work, there were violin duets by Miss Olive Hyde and Miss Blanche Morrill with Miss Florence Hyde at the piano that were very enjoyable. The composition performed was a Moszkowsky Suite. The orchestral numbers in addition to those already mentioned were from "Lohengrin," "To a Wild Rose" by Macgregor, which was performed with much smoothness, "Norwegian Folk Song" by Svendsen and "Scenes Pittoresques" by Massenet. The audience in attendance was quite large. Several numbers were received so well that the program would have been lengthened considerably if demands for encores had been satisfied.

DAVID H. WALKER.

HERMAN PERLET'S SUCCESS IN SEATTLE.

Herman Perlet, the distinguished orchestral director, has just returned from Seattle where he was directing the Seattle Symphony Orchestra in the absence of Director Henry Hadley who went East to conduct some of his compositions with some of the leading symphony orchestras in America. Regarding the impression made by Mr. Perlet we will quote what two of the leading Seattle papers had to say about his work. The Seattle Daily Times of November 21st said: "Herman Perlet is known from the Atlantic to the Pacific as one of America's most competent directors. He has attained no little fame as a writer and it was gratifying indeed that the program should have contained several of his numbers. His work with the baton is conspicuous because of its absence or lack of all effort for strange or sensational effects. There is nothing of the poseur about him. His work shows a confident sense of command and a strikingly competent understanding. Mr. Perlet's Ballet Suite, *Im Walde*, is a graceful and clever bit of writing, not serious in any sense, but charming in style and containing much melodic beauty. The author's fine musicianship is well shown in the orchestration which is notable indeed."

The Seattle Post Intelligencer of November 21st said: "Mr. Perlet conducts with confidence and authority. He carried the orchestra from climax to climax with little apparent effort. Of course this was due as much to the excellence of the organization as to Mr. Perlet's manner of wielding the baton. His work was lucid and the men he was directing have understanding. Excellent co-ordination of these two qualities left little to be desired. Mr. Perlet's own "Ballet Suite" is a fine conception. The clash of rhythms in the first movement is a bit unpleasant, but the "Valse Lento" and the "Polka Pizicati" are delightfully contrasted. The finale with its soothing Adagio leading without interruption to the burst of fury in the "Vivaci" is powerful and interesting scoring. The "Serenade" is quiet and modest, but "Meditation" is an example of scholarly and artistic employment of orchestral resources."

The Pacific Coast Musical Review must compliment the Seattle people for their exceedingly friendly attitude toward other conductors on the Pacific Coast. Last year Mr. Harley Hamilton of Los Angeles was invited to direct there. This year Herman Perlet of San Francisco had this distinction. No doubt in future the energetic and genial director, Henry Hadley, will use his influence to invite other conductors to direct the orchestra. This is a fraternal spirit that should be emulated throughout the Pacific Coast. It is now in order that the Los Angeles Symphony Orchestra imitates this example and as soon as the plans for a permanent orchestra in San Francisco are completed it would be an excellent idea to include the visiting conductor program upon its itinerary. No doubt Portland will also soon be heard from in this direction.

Mr. Perlet is very enthusiastic in his praise of the Seattle Symphony Orchestra. He says that he was simply amazed at the ensemble work and the spirit manifested in the Seattle organization. Everyone worked hard to obtain the finest results and everything was made as pleasant for him as possible. This paper is really very happy to hear such good news from a body of musicians of the Northwest and we are willing to hold them up as an example to certain union musicians here who hardly leave a rehearsal when they begin to knock, to abuse and to slander the director under whom they are paid to play. It is gratifying to know that not every city possesses musicians who are always ready to destroy but never ready to build up. This disposition of our musicians whose attitude against Dr. Wille was so disgraceful should be well taken into consideration by the committee who is organizing a permanent orchestra for San Francisco.

BUSY DAYS AT THE NOTRE DAME CONVENTS.

The Visit of the Mother General of the Order Has Been the Signal for Numerous Receptions, Concerts, Entertainments of Every Description Given in the Distinguished Guest's Honor.

This last month has indeed been an unusually busy one in all the Notre Dame Convents on the Pacific Coast. The Mother General of the Order is the great central attraction now. Receptions, concerts and entertainments of every description have been given in her honor. The newspapers of San Francisco have daily noted the happenings of Notre Dame during her visit here and so have all the papers in the various cities she has honored with her presence. On the night of her arrival in San Jose a grand triumphal march was played as she entered the main Lodge of the Notre Dame Convent. Featons and grand decorations enhanced the beauty of many of the most prominent assembly halls and every nook and corner of the spacious grounds and buildings were in festive attire for this, one of the greatest events in the history of Notre Dame in America. Mother General Aloyse has under her jurisdiction over one hundred and thirty houses in England, Belgium, Scotland, America and Africa, with about three thousand religious pedagogues carrying on the work of educating the young in Christian and secular training. Each of these houses the Mother General expects to visit.

At San Jose there was a grand concert and a Drama in her honor. The Te Deum, Drama, Offertory at High Mass and Ave Maria and Tantum at Benediction were all original compositions by the Sisters and were much appreciated by the Mother General and Sister Mary des Anges (a noble English Sister Provincial) who accompanies her and acts as Secretary. They have visited Redwood, San Francisco, Marysville, Santa Clara, Notre Dame Institute and the magnificent Villa at Saratoga which they declared the most charming spot on earth. They can not conceive how Californians can go abroad in search of variety and Nature's beauties when she has been so lavish in her own Golden State. After visiting Alum Rock Canyon and some other beautiful spots of interest about San Jose, one of the visitors exclaimed: "It is said 'See Naples and die' and I say 'See California and die'." The weather during their stay has been ideal and it is to be hoped that it will be as pleasant during the visit in Southern California. They are now in Watsonville, thence go to Salinas and Santa Barbara, after which only a short time will elapse before their departure East. A glance at the programs given at Notre Dame College in San Jose reveals names long familiar to the readers of the Pacific Coast Musical Review and young artists whose efficiency must certainly have delighted the distinguished guests of honor. Among those names are: Carrie Goebel Weston, Marion Provost, Sarah Lesser, Mary Carrick (who was with the Sisters for ten years), Linda Zink, Margaret Chatom and others whose work has often been reviewed in these columns and who have at all times demonstrated their splendid training, their fine musicianship and their easy adaptability into their chosen vocation. This was a most auspicious occasion for the Notre Dame Convent in San Jose and will remain a historical landmark in the annals of the Institution as this is the first time in the history of the Order that the Mother General has come to America.

Those who have had the honor to meet this distinguished Religious Leader proclaim her to be a remarkable woman, charming, grand and above all extremely simple—this last quality endearing her to all who come in contact with her. One great personage who met the Mother General wrote: "I am still enchanted over the wonderful Mother. She is so grand, so simple, so natural." This paper has followed the wonderful progress of the excellent work accomplished at the Notre Dame College in San Jose for years and still the good Sisters advance and continue to carry the Standard of efficiency and culture by adding year after year of well accomplished duties. There is now beginning a new year in the Conservatory Course. The students have just passed their quarterly examinations before Sister Superior and the Musical Faculty. Each of the 135 students was individually examined on piano, vocal, violin, harp, etc., in studies of transposition in four or six different keys, in Chopin, Clementi, Moscheles, Bach, etc. Recitals will be given by every grade on each instrument. Surely this is a record to which any musical institution may well point with pride and which can not be surpassed in conscientiousness, thoroughness and seriousness of purpose.

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By JULIAN JOHNSON

Los Angeles, November 28, 1910.

There is no doubt that the pre-eminent feature of the De Swirsky performances at the Auditorium during the past week was the conducting of Henry Ohlmeyer. This Southern California band leader has just returned home after an almost unprecedented—for a Westerner—triumph in the East, in which he won the first contract at Willow Grove Park, Philadelphia, for next season. At the performances of the dancer, Ohlmeyer had an orchestra of symphonic proportions, which he wielded with orchestral authority, discretion and delicacy. The little dancing Countess said that he was the best leader she had ever had. In the numerous intermissions he had placed various concert materials, and he held the attention of his audience especially in a brilliant rendition of a potpourri from "Madame Butterfly." Countess De Swirsky herself pleased more through personality than art. She gave two matinee performances at the Auditorium, winning an audience of perhaps 1500 persons, or half the capacity of the theatre, on each afternoon. Personally, I do not think it is possible to compare her interpretations with those of Maud Allan, who really visualized, in dancing form, some great ideas. Her bright, fresh costumes, well-harmonized as to color, and her evident earnestness in her work brought her, however, a spontaneous measure of approbation from those who saw her.

SYMPHONIC SECOND.—The Symphonic Orchestra is now hard at work preparing for the season's second concert, which will be given Friday afternoon, December 9th. The symphony will be Beethoven's Fourth, in D flat, and the "Lenore" overture, No. 3, opens the programme. Liszt's Second Polonaise in E Major, will also be played. The soloist is Emilio de Gogorza, whose notable artistry has already made one or two symphony concerts in Los Angeles memorable.

BEVANI CONCLUSION.—The Bevani opera company ended, on Saturday night, what is without question the most remarkable opera season ever enjoyed by Los Angeles. Not in point of great singers was it remarkable nor in novelties, but in the evenness of all the productions, their general artistic worth, and the almost unvarying patronage accorded. Of the personal merits of the conflict between managers Bernard and Bevani I really know very little. Mr. Bernard, who is now out of it for good, avers that as soon as the company began to make money—after he had helped put it upon its feet—he was summarily ejected from the management. Mr. Bevani says that Bernard was just a hired man who didn't prove satisfactory and he was discharged. At any rate, the whole affair has resulted in the bookings of the organization being entirely changed, as far as the central management goes, though they will doubtless in many instances play the very theaters they originally intended, due to the recent agreement between Klaw & Erlanger and the National Theatre Owners' Association. The bookings Bernard got in New York were under Cort, or Shubert, management. As Bernard still holds these, Bevani has booked over the K. & E. route. I believe the financial differences between Bevani and Bernard have been quietly adjusted, so that the case will not come to open trial, as it seriously threatened to do at the beginning of the controversy. I do not consider Mr. Bevani an entirely altruistic and unselfish party—nay, far from it—and as a singer he is quite a frost, but whatever my personal views, of this case, he is absolutely the only manager who has ever appeared in the West with a sufficient understanding of the operatic game to make it pay. So in his way Mr. Bevani is, if you please, quite a Hammerstein. He has solved the almost unsolvable problem of popularizing opera, and his means seem very simple, as is the case with all big accomplishments after all. He has taken a group of principals few of whom approach greatness, and none of whom are "rotten," in the parlance,

and he has supported these by a young, pretty chorus, a small but capable orchestra, and has had bright, fresh costumes and scenery which is at least acceptable.

PAVLOWA AND MORDKIN.—Artistic and professional interest here is running very high at present over the impending six performances of the great Russians Pavlowa and Mordkin. It is to be hoped that public interest in general will warrant the managerial expenditure which vouchsafes us this exceptional opportunity to see the pair which are probably the greatest living exponents of classic dancing.

LEHMANN CONCERT.—Liza Lehmann and her very excellent concert company were heard at Simpson Auditorium the other evening, giving the circle of the elect an aesthetic treat such as is seldom vouchsafed. The extraordinarily large number of current musical affairs attracted the general, or casual, patronage elsewhere, and then, if you please, it rained, as it does at eight out of every ten star events promulgated by Manager Behmyer.

The Woman's Music Study Club of Long Beach gave a programme from works of Southern California composers last Tuesday evening, which was enthusiastically received. Miss Ethel W. Putnam, president of the club, had charge of the programme, and Miss Lucy E. Wolcott made brief programme remarks.

The repertoire class conducted by Miss Margaret Goetz in her studio in Blanchard Hall building, every Tuesday afternoon, for the study of song classics, is meeting with pronounced success. The works of such masters as Schubert, Schumann, Franz, Brahms, Grieg, Tschaiakowsky, Strauss, Wolf and others, will be discussed during the present term of the class. Last Tuesday's programme consisted of works by Franz, the assisting singers being Mrs. L. J. Selby and Fred Ellis. At next Tuesday afternoon's meeting French song literature, both past and present, folk songs, and American composers, from the Colonial period to the present time, will be taken up.

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Signor Emilio De Gogorza the eminent Spanish baritone and one of the most important song interpreters on the concert platform is announced for two afternoon recitals at the Columbia Theatre the dates being next Sunday afternoon, December 11th and the following Sunday afternoon, the 18th. De Gogorza is one of those rare artists whose work appeals both to the head and to the heart and to the students and teachers as well as to the general public. His voice is a pure, smooth baritone and he uses it with the greatest style and skill and from an interpretative standpoint we have no greater artist visiting us. A glance at his programs will at once show the nature of the man and the immense amount of studying he must have done to acquire such a varied and important style of repertoire. It is said that this artist can give thirty programs without a repetition, if necessary. The assisting pianist, Robert Schmitz is a young Frenchman who in addition to playing the accompaniments will be heard in some very important solo numbers quite a few of which will be new to our public.

Here are the complete programs: Sunday afternoon, December 2d—Itnorio al Idol Mio (Cesti), O del Mio dolce ardor (Gluck), Diane Impitoyable (Iphigenie en Aulide) (Gluck), Pouvez vous ordonner qu'un pere (Gluck), Mr. De Gogorza; Chaconne (Bach-Busoni), Mr. Schmitz; Es blinkt der Thau (A. Rubinstein), Feldiensamkeit (J. Brahms) Deception (P. Tschaikowsky), Cecilia (R. Strauss), Mr. De Gogorza; Pleine eau (Ch. Koechlin), Procession (Cesar Frank), Lydia (G. Faure), Le Cimetiere (G. Faure), Fleur jete (G. Faure), Mr. De Gogorza; Kermesse carillonante (Widor), Soiree dans Grenade (Debussy), Toccata (Saint-Saens), Mr. Schmitz; Mother o' mine (F. Tours), Thou Art so Like a Flower (H. Hadley), The Rose Awaits the Dewdrop (H. Hadley), Ballad of the Bony Fiddler (W. G. Hammond), Love's Retreat (Bruno Huhn), The Lark Now Leaves It's Wat'ry Nest (H. Parker), Mr. De Gogorza.

The entirely different program for the second Sunday is as follows: Come raggio di sol (Caldara), Plaisir d'amour (Martini), Air de Montauciel (Monsigny), Mr. De Gogorza; Premiere Balade G minor (Chopin), Valse C sharp minor (Chopin), Mr. Schmitz; Mondnacht (Schumann), Wenn ich in dein Augen sehe (Schumann), Widmung (Schumann), Mr. de Gogorza; Serenade de Don Juan (Tschaikowsky), Deception (Tschaikowsky), Le mariage des roses (C. Frank), Mr. de Gogorza; Scherzo valse (Chabrier), Jardin sous la pluie (Debussy), Kermesse carillonante (Widor), Toccata (Saint-Saens), Mr. Schmitz; Air "Vision Fugitive" (Herodiade) (J. Massenet), Mr. De Gogorza; Gipsy Joe (J. C. H. Beaumont), Comfort (A. von Fielitz), Love's Retreat (Bruno Huhn), Ballad of the Bony Fiddler (W. G. Hammond), The Lark Now Leaves It's Wat'ry Nest (H. Parker), M. de Gogorza.

The seats for both concerts will be ready next Wednesday, December 7th, at Sherman Clay & Co's. and prices will be \$2.00, \$1.50 and \$1.00. Mail orders should be addressed to Will L. Greenbaum. On Tuesday afternoon, December 20th, the following program will be given at Ye Liberty Playhouse in Oakland at 2:30. Seats for this event will be on sale at Ye Liberty on Monday, December 12th. The program will be as follows: Itnorio al Idol mio (Cesti), Romance d'Ariondant (Nehul), Air Diane Impitoyable (Iphigenie en Aulide) (Gluck) Mr. de Gogorza; Fantasia et Fugue G minor (Bach-Liszt), Mr. Schmitz; Pleine eau (Ch. Koechlin), Les Eventails (L. Urgel), Lydia (G. Faure), Fleur jete (G. Faure), Suzanne (E. Paladile), Mr. de Gogorza; Thou Art so Like a Flower (H. Hadley), The Rose Awaits the Dewdrop (H. Hadley), Ballad of the Bony Fiddler (W. G. Hammond), Love's Retreat (Bruno Huhn), The Lark Now Leaves It's Wat'ry Nest (H. Parker), Mr. de Gogorza; Prelude C sharp minor (Rachmaninoff), Au Couvent (Borodine), Islamey (Balakirew), Mr. Schmitz; En Calesa (Alvarez), A Granada (Alvarez), Tavora la Romeria (Feast at the Hermitage) (B. Ercilla), Mr. de Gogorza.

The Fillmore School of Music will give a pupils' recital at Blanchard Hall on Tuesday evening. The Programme is of great variety, and will be delivered by a large number of students.



EMILIO DE GOGORZA

The Eminent Baritone Who Comes to the Columbia Theatre
December 11-18.

The Pacific Coast Musical Review received the following wire from the M. H. Hanson Concert Direction last week, too late for publication in last week's issue: "Boris Hambourg, famous cellist who appears with Memphis Symphony Orchestra tomorrow (November 17th) has been honored by engagement for joint recital with Madame Melba to be given in Grand Ball Room Waldorf Astoria on December 5th. Madame Ricardo has been engaged for several weeks' tour Pacific Coast for early Spring."

Miss Margaret Kemble gave the third of her series of lectures on the modern opera at the residence of Mrs. Emma Shafter Howard last Friday evening, November 18th with gratifying success. The most praiseworthy feature of Miss Kemble's lectures is her absolutely unaffected attitude and her serious adherence to the subject matter at hand. She deals with her stories in a simple, unaffected manner and succeeds in impressing her ideas upon her hearers so that the same are thoroughly comprehended. Miss Kemble's mode of delivery is well worthy of emulation by many lecturers who do not seem to grasp the fact that their hearers are not as familiar with their subjects as they are themselves. Anyone listening to Miss Kemble will never fail to thoroughly understand the subject about which she so ably converses. The last of this series of lectures will take place at the residence of Mrs. Eleanor Martin on Friday evening, December 2d, and the subject will be Richard Strauss' "Feuersnoth."

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MRS. NELLIE WIDMAN BLOW'S ARTISTIC TRIUMPH.

Exquisite Mezzo-Soprano Soloist Enthuses the Members of the Saturday Club of Sacramento and Receives High Praise From Audience and Critics.

Some time ago the editor of the Pacific Coast Musical Review listened to Mrs. Nellie Widman Blow sing at an informal rehearsal and at that time published his conviction that this artist had an unusually beautiful voice of an alto quality with the genuine mezzo characteristics and consequently a voice of remarkable compass. We also called attention to the fact at that time that Mrs. Blow possessed artistic taste and intelligence of more than average dimensions and must be regarded as a concert singer of the rarest faculties. We are glad to be able to state at this time that Mrs. Blow has fully realized all the expectations that we entertained for her after listening to her sing under rather unfavorable conditions as to acoustics of hall and narrow dimensions of space, but artistry can not be disguised and we are not at all surprised to hear that Mrs. Blow has really caused the musical public to sit up and take notice. We are also more than delighted to hear that Mrs. Blow has accepted a proposition to sing under the management of L. E. Behymer of Los Angeles and we are certain that this energetic impresario will have never any reason to regret his action in this matter. But let us see what the Sacramento papers had to say about Mrs. Blow's success.

In a very intelligent critical review published in the Sacramento Weekly the critic of that paper says among others: "Nellie Widman Blow interpreted songs of tenderness with exquisite delicacy and feeling last Tuesday evening, when she gave a recital before the Saturday Club at the Clunie Theatre. In this difficult department of vocal expression, calling, as it does, for unusual temperament and sensitiveness of perception, she stands very nearly alone among contemporaneous concert singers. Her voice, classed as a mezzo-soprano, takes on the qualities of the contralto and is delightfully smooth and rich. But more than that, it has tears in it. She sings with her heart as well as with her throat and has that faculty of genius, the power of touching the gentler emotions in those who hear her. She can well afford to lack the hard sparkle and glitter necessary for the interpretation of flamboyant arias. The songs that suit her best have a soul, and she sings these so beautifully that she needs no large versatility to hold an audience, once won. Last Tuesday's gathering entrenched itself behind a Missouri spirit at the outset. It is a difficult atmosphere for a sensitive artist to encounter, and quite an unnecessary one, since it simply delays the establishment of that psychological reciprocity of sympathetic understanding without which no recital, however brilliant, can succeed. Once warmed up, however, the houseful unreservedly enjoyed the performance and became as insistent in its applause as it had hitherto been chary. So that the recital ended with the singer triumphant and her hearers in a glow of enthusiasm."

The Sacramento Record Union had this to say of the concert: "The members of the Saturday Club enjoyed another musical feast last night at the Clunie Theatre and are now quite willing to endorse all the pleasant things the critics have been saying about the voice and the art of Madame Nellie Widman Blow. With the exception of these very flattering advance notices the singer was practically unknown to the audience, but soon sang herself into their favor, winning more and more as the program progressed. There is not a harsh tone in all the range of her voice. Her lower register is velvety in its softness, her middle and high tones round and resonant and capable of tremendous climaxes and every note is full of melody."

Pupils of Percy A. R. Dow gave an "Hour of Song" in the Ball-room of Hotel Stockton in Stockton on Monday, November 14th. This was the second event of this kind, the recitals occurring every month. The participants were: Mrs. Bertha W. Housken, soprano, Mrs. Mary G. Raggio, contralto and Miss Blanche Morrill, violin. Miss Etna Hurrel was at the piano. The program was as follows Duos—Autumn Song (Mendelssohn), Entfernte Glocken Klänge (Schultz); Duo—Mira Norma ("Norma") (Donizetti); Contralto—Ritournelle (Chaminade), L'Esclave (Lalo), Polly Willis (Arne), His Lullaby (Jacobs-Bond); Duo—O. Lovely Peace (Judas Macca-beus) (Handel); Violin—Sonate (Grieg); Duo—Barcarolle (Thome); Soprano—Polonaise (Mignon) (Thomas), I Love You Truly (Jacobs-Bond), Stille Thraenen (Schumann); Duo—"The Gypsies" (Brahms); Duo—Quis Est Homo (Stabat Mater) (Rossini).



TEXAS GUINAN.

Who Will Appear as "The Kissing Girl" at the Savoy Theatre Next Week.

In the last issue of the Pacific Coast Musical Review we referred to the musical department of the San Francisco Examiner and stated that we did not agree with its policy of recognizing only the advertisers of the department and ignoring all other meritorious musicians. Desirous of dispensing justice and fair play we want to state with as great emphasis as characterized our remarks last week that we were mistaken in our assumption of discrimination on the part of the musical section of the Examiner. Although it is stated that "patrons" should inform the musical editor of their news no special meaning should be attached to the use of the term "patrons" inasmuch as the department will continue to recognize merit wherever found, irrespective of whether there appears an advertisement or not. Naturally advertisers will be treated more generously than others, but every meritorious artist will find recognition. We trust that our readers will accept this explanation as a voluntary admission of a misunderstanding on our part.

THE MUSICAL REVIEW'S HOLIDAY NUMBER.

True to its past custom, the Pacific Coast Musical Review will publish a Holiday Number on Saturday, December 31st. This issue will represent the introductory edition of the enlarged size which will be equal in circumference to the large Eastern musical journals and will contain twenty-eight pages of exceedingly interesting reading matter. The front page has been reserved by Will L. Greenbaum for his artist that appear during the remainder of the season of 1910-1911 and other beautiful pictorial illustrations will be found in this work. On former occasions the pictorial material predominated; on this occasion the reading matter will receive the most attention. Those who desire to use special advertising space should reserve it as soon as possible as all advertising forms will be closed on December 10th. The sooner such space is reserved the more prominent will be the position in the paper.

CHRISTMAS SONGS

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THE PAVLOWA—MORDKIN BALLET.

The Imperial Russian Ballet headed by Anna Pavlova and M. Mordkin which opened so inauspiciously, but before the end of the week redeemed itself in every way and ended with a genuine triumph will return for one special performance this Sunday afternoon, December 4th at the Valencia Theatre. The program will include the two-act ballet "Giselle," the "Bacchanale" from "The Seasons" by Glazounov, Rubinstein's "Valse Caprice," Mordkin's "Arrow Dance" and others of the numbers that met with such great approbation at the performances last week. Seats are on sale at Sherman Clay & Co's. and on Sunday the box office will be open at the theatre after 10 A. M. In justice to Messrs Rabinoff and Centanini, Mr. Greenbaum wants to say that the unfortunate opening performance was not in any way to be blamed to them. The whole company was demoralized on account of the actions of a few members and the disaffection even extended its effects to the orchestra and stage management. Both of those departments thoroughly redeemed themselves and all in all the performances have been the finest spectacles that this city has witnessed for many a day.

TETRAZZINI.

Manager Will Greenbaum announces that owing to the legal proceedings instigated in New York by Hammerstein the exact dates of the Tetrizzini tour have not been fixed. The matter came up before the court yesterday and definite information is now expected hourly when the dates will be positively fixed. In the meantime Mr. Greenbaum will accept and keep all mail orders until such a time as the sale will open and then those who are not willing to accept their tickets for the proposed dates may have their money refunded. Mr. Leahy has done a great stroke of advertising for this city in securing a contract with this world-famed "diva" and it is to be hoped that under the circumstances our musical lovers will be a little patient with the management in this Tetrizzini matter. Manager Will Greenbaum has also "gotten busy" and secured the entire tour of Calve and Galileo Gaspari. San Francisco will soon have an impressario in Greenbaum whose influence will be felt throughout the whole country.

ORPHEUM.

The programme at the Orpheum for next week will be in every respect worthy of the high standard for which this favorite vaudeville theatre is famous. Mabel Hite, one of America's favorite and most talented comedienues, and her husband, Mike Donlin, the famous ball player, whose remarkable work on the diamond has had much to do with the success of the "Giants" in the past will appear in Vincent Bryan's musical skit "Double Play." It is said to be a capital vehicle for these two clever entertainers and has met with great success wherever they have presented it. James Cook and John Lorenz, or Cook and Lorenz, as they are more commonly called are back again in vaudeville, where their first renown was achieved and will increase their great popularity by an amusing offering of song and dialogue called "The Two Millionaires." From their initial entrance you can see that they are real artists and what goes to make vaudeville of the present day a delight. This couple hold to its own original ideas of what specialty work should consist of and backed by a heap of talent prove a strong feature. Cook and Lorenz were but recently the successful stars of the musical comedy "The Motor Girl" which ran for an entire season on Broadway. Richard Nudrage, the latest European ventriloquist imported by the Orpheum Circuit will make his first appearance in this city next week. His offering is novel and amusing and has met with great approval abroad. Otto Scheda, the noted Polish violinist, will introduce what he calls "Paganini's Ghost." When the curtain rises on the act it is supposed to be the witching hour of night when the phantom shades of those who are gone on before, glide forth into the night and tarry briefly in the haunts of men. On the last stroke of twelve the apparition of Paganini, the world's greatest violinist emerges from the gloom and upon his beloved instrument once again lets harmony reign supreme for a few moments and then fades away. The New York Herald says: "Scheda is a genius. To say more of his mastery of the violin would be only weakly descriptive. Into his beloved fiddle he instills from his very soul those beautiful chords which appeal alike to the ear and emotions. One sits entranced as he wields the bow. Well may he be called 'Paganini's Ghost.'" Next week will be the last of the wonderful Duffin-Redcay Troupe, The Meredith Sisters and "Radiant" Radie Furman.

A letter received from Charles A. Wagner, manager of the St. Paul Symphony Orchestra announces the sensational success made in St. Paul by Gerville-Reache the famous French contralto of Hammerstein's forces. This artist will appear in recital here immediately after the holiday season.

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Berlin, November 7, 1910.



SINCE my last letter we have heard the second concert of the Royal Symphony Orchestra, with Richard Strauss as conductor. There were but three numbers upon the programme, namely, the symphony in A minor by Saint-Saens, the Pastoral Symphony No. 6 by Beethoven, and "Ein Heldenleben" by Richard Strauss. Doubtless you have all heard the first two numbers, and I shall only state in passing, that it is a curious fact to note that Saint-Saens is one of the most popular composers in Europe, and that his works may be heard in some form at almost every concert. Herr Strauss as a composer is distinguished in so many qualities that it would be impossible for me to describe them. Among all of our living composers I know of no one who could quite fill his place. He has taste, judgment, humor, refinement and great musical finish, and he is unmarred by pedantry; and although there are parts of "Ein Heldenleben" which far from please me, I must state that Strauss composes with that human quality and rare gift of creating a melody. "Ein Heldenleben" was given with an augmented orchestra of one hundred and twenty-five men and I cannot say how many new instruments were introduced; but I must say that there were many times during the performance that I had but to close my eyes, and with ever so little imagination I could hear many strange noises that were not unlike some of those to be heard at the London Zoo.

Every other Monday afternoon and evening during the winter the Royal Opera House orchestra gives a symphony concert in the opera house instead of the usual performance, and upon that evening the opera house chorus gives a choral concert at the Cathedral—and since we chose the afternoon—or rather noon performance of the symphony concert we had the pleasure of attending the choral concert in the evening. And I shall say now that since I still have eleven great concerts to speak of I shall offer little further criticism or comment upon the individual concerts for fear of taking up too much space, but I shall give you some of the interesting programmes instead. The last Royal Opera Chorus concert had the assistance of Tilly Koenen, soprano, Cornelius Brongust, tenor, Carl Fleish, violinist, Bernard Irrgang, organist and Royal musical director. The programme included six choruses for mixed voices without accompaniment, and never before in my short life have I heard such perfect choral singing, such perfect ensemble, blending and balance. The choral works were without exception by modern living composers, and were given in Berlin for the first time. Between the various choral numbers the organist played a grand fantasia and fugue by Liszt, which filled the very spires of the great cathedral with tone. Tilly Koenen was most admirable in her work. Her songs included "Die Himmel ruhen des Ewigen Ehre" by Beethoven and the "Largo" by Handel and throughout the evening she sang with wonderful solidity and purity of tone and splendid breadth of style. Miss Koenen gave what can only be described as a perfect rendering of the Handel "Largo," exquisite in feeling and without any trace of sentimentality to which the aria so easily lends itself. Mr. Fleish played the great Prælude and Adagio for violin, by Bach, and later upon the programme he was heard in the Chaconne by the same composer. I should only like to state in passing that Tilly Koenen who is not unknown to California concert goers is regarded here as one of the very greatest concert singers and is a great favorite in Berlin.

At the second Philharmonic concert with Arthur Nikisch as director, Mischa Elman was chosen as the soloist and played the Brahms concerto op. 77. It is with difficulty that I pass on to the next number without any further words with regard to Elman and his great reading of the Brahms concerto which I had the good fortune to hear him play for the third time,

but I must pass on to the rest of the programme which opened with the overture to "Alceste" by Gluck, and closed with the Symphony No. 4, by Beethoven.

The next evening we heard Busoni in a dignified selection of piano works. With the four Chopin Ballades this great pianist opened his Berlin programme, showing a keen and somewhat vigorous appreciation of this master poet for the piano. The great fourth ballade served as a medium for the display of his incomparable technique, and he stirred his audience to enthusiasm by overcoming without any semblance of an effort, every difficulty strewn in his path. In the allegro and Scherzo of Beethoven's "Hammerklavier" Sonata in B flat (op. 106) Busoni played with that grandiose character this part of the great work although the very first tempo which he chose for the first movement forced him at times to rather reckless outbursts—but in the Adagio he rose so ably to the serene levels of the composition and impressed his listeners deeply with the marvelous beauty of his tone. The concert was brought to a close with the performance of a Sonatine by Busoni and the Don Juan Fantasia by Liszt.

We were completely overwhelmed with wonderment upon hearing Franz von Vecsey, a young violin virtuoso of twenty, not only with his great playing but also with his musicianship. His programme included the concerto (op. 10) by Karl Bleye, which was given here for the first time. Was it the concerto, or was it von Vecsey's exquisite playing that made me think it the most beautiful music I had ever heard? And even after I had heard him play the Brahms concerto (op. 107) for violin and cello, and the Sibelius D minor concerto, I still longed to hear the Bleye again. Von Vecsey had the assistance of the Philharmonic orchestra with Kunwald as director.

We had the good fortune to hear both of the concerts by Emmy Destinn, the first of which was a song recital with piano accompaniment and the second was given with the assistance of the Philharmonic orchestra. In the first concert Mme. Destinn sang from Schubert, Brahms, Strauss, Dvorak, Mendelssohn and some Russian composers, and like most big artists, Mme. Destinn is at her height in big arias, for, although her voice is always perfectly beautiful in quality, it is when she sings with a great orchestra that she offers her hearers a surprisingly great quantity of tone. We have many singers to-day who can sing with a pleasing quality of voice, but when it comes to a great operatic role Mme. Destinn is almost incomparable in so many ways, for she combines such huge musical intelligence with an exceedingly high gift of dramatic ability and declamatory art. In her second concert she sang with orchestral accompaniment from Smetana, Saint-Saens (the aria from Samson and Delila), Liszt's "Der Fischerknecht" and "Die Loreley," and she closed her programme with the "Prayer" from Tosca which is her favorite aria. I had the great pleasure of hearing this aria by Melba at the Royal Albert Hall a few months ago in London, and for me it was interesting to note the different interpretations of the two very great singers.

Lately we heard Harold Bauer in an altogether charming programme. As usual he played in the smallest hall in Berlin, and as was to be expected he had a comparatively small house, for the Germans cannot understand his exquisite playing (nor can they comprehend de Pachman's piano playing). Bauer is too fine, too refined and poetic, and quiet for the objective German appreciation. They even declare him "affected" which is outrageous for not only his programme which included the thirty-two variations in C minor by Beethoven, the great Schumann sonata (op. 11) and charming compositions by Cesar, Franck, Brahms, Mendelssohn and Chopin (the Barcarolle) but his reading of the various composers bespoke modesty and perfect simplicity throughout.

Sergi Tarmowski, a young Russian, gave a piano recital lately with the assistance of the Philharmonic orchestra, which was under the direction of Safonoff. Tarmowski's programme included a fantasia on some Russian themes by Arensky, the concerto by Rachmaninoff and the Tchaikowsky B flat minor concerto. In striving after such big orchestral effects a too unguarded use of the loud pedal helped however, unduly, to submerge the treble parts in their bass accompaniment in forte passages, but the programme was almost too ambitious for any one save a very great and experienced artist. His performance might be described as conscientious, as it represented an attempt to give the various concertos their full note value.

CHARLES MALLORY DUTTON.

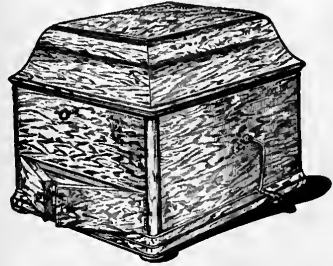
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SAVOY THEATRE.

This Saturday afternoon and evening will witness the farewell appearance of De Wolf Hopper in "A Matinee Idol" at the Savoy Theatre and on Sunday night the latest Viennese comic opera, "The Kissing Girl," by Stanislaus Stange and Harry von Tilzer, will begin a week's engagement. Both the author and composer of "The Kissing Girl" have much to their credit, Mr. Stange having supplied the widely divergent cleverness of Lulu Glaser, Lillian Russell, Fritz Scheff and Mme. Schuman-Heink with books and lyrics that proved successful, while Mr. von Tilzer has caught popular fancy in a set of jingles, with here and there compositions of sterling merit, that have pleased the best of musical intellect. It is a combination of talent that should bring forth a light musical work of much excellence and manager John P. Slocum promises a rendition of surpassing beauty, with the entire production as used in the Chicago presentation at the Cort Theatre during its long run there. In the selection of principles great discrimination has been shown, for the local of the opera lies on the boundary of Austria and Bohemia and adroit dialect interpretation is required. The title role has been allotted to Miss Texas Guinan, who made such a hit here last year in "The Gay Musician," with Dick Temple as the comedy foil. An old San Francisco favorite, Harry Hermen, will appear as Hippocrates Muller, a German brewer and Clara Farma, a coloratura prima donna, Ida Fitzhugh, an eccentric comedienne and a dozen other principals will appear with an ensemble of seventy. The costumes and scenery are described as being most beautiful. Henry W. Savage will send his notable production of Alexandre Bisson's wonderful drama, "Madame X," to follow "The Kissing Girl" at the Savoy Theatre.

THE CURRENT "HARPER'S WEEKLY."

In the issue of "Harper's Weekly" for November 26th, R. E. Fritchard explains the cause of the revolution in Tennessee which led to the election of a Republican Governor. Alvin Langdon Coburn writes upon the International Exhibition of Pictorial Photography at Buffalo. Frank Marshall White tells how Western farmers are flocking back to the abandoned farms of New York State. In this number John Kendrick Bangs continues his amusing "Table d'Hôte Talks"; Lawrence Gilman and William Winter discuss the musical and dramatic topics of the week; Herman Scheffauer contributes an absorbing story; and the usual editorial, humor, and financial features appear.

SHORT ITEMS OF INTEREST.

Fitzpatrick & Norwood who are now en tour with Haroldi and the Pasmore Trio are reporting unprecedented success. Mr. Norwood is now in New York where Haroldi was scheduled to appear in concert last Monday evening, November 28th and Mr. Fitzpatrick is in Chicago where the Pasmore Trio will play on December 12th. The Pasmores have scored a brilliant success all along the line and return engagements are being demanded in nearly every case. Next year promises to be a most profitable season for them and they will return to California next summer. They will tour Connecticut, the Old South and Cuba will also be included in their itinerary.

Mrs. E. Trembley who has had a studio in this city for some time and who originally came from Fresno has recently been appointed as a vocal teacher at the Hamlin School and is meeting with much success. She has opened a new studio at 938 Pine street recently.

Miss Mary E. Webster, the very efficient contralto soloist of San Jose, has been engaged as contralto soloist of Temple Emanu El of this city. Miss Webster will open a vocal studio in San Francisco and expects to come to this city once a week until she has a sufficiently large class of pupils to justify her to make her home here.

Miss Delia E. Griswold will give her fourth pupils recital at Kohler & Chase Hall on Monday evening, December 5th. She has taken especial pains to make this program as enjoyable as possible and several of her most advanced pupils will be presented on this occasion.

The San Francisco Orchestral Society announces that it will give its initial symphony concert under the leadership of Giulio Minetti at the Golden Gate Commandery Hall on Monday evening, December 12th. This society is composed

of a number of the most efficient amateur musicians of this city and was formed several months ago for the purpose of giving high class symphony concerts by an amateur symphony orchestra. These symphonic programs will be interspersed with the works of American composers and judging from the splendid results already attained these concerts should reflect credit upon the orchestra as well as upon the community. They are certainly entitled to the hearty support and co-operation of the public. The San Francisco Orchestral Society consists of forty-two active members and is working toward increasing this number to sixty. The officers of the Society are: Howard G. Aylsworth, President, Jno. J. Dougherty, Vice President, J. W. Kutz, Secretary, Irving I. Wilson, Treasurer, Geo. W. Newbauer, Librarian, Giulio Minetti, musical director. Mr. Minetti's efficiency as musical director is too well known to require any further endorsement of this organization at this time.

Miss Lulu E. Pieper, soprano, Chester Herold, tenor, Earl Towner and H. B. Pasmore, accompanists gave the Half Hour of Music at the Greek Theatre on Sunday afternoon, November 20th. There were several thousand people in attendance who enjoyed the event thoroughly and the program was as follows: "Forsake Me Not" from "The Last Judgment" (Spohr), Miss Pieper and Mr. Herold; (a) Aria from "Der Freischütz" (Weber), (b) The Weathercock and the Maiden (Pasmore), Miss Pieper; (a) The Crying of Water (Campbell-Tipton), (b) Recompense (Hammond), Mr. Herold; (a) Night Hymn at Sea (Thomas), (b) "We Will Watch" (Tosti), Miss Pieper and Mr. Herold.

Miss Beulah Hunter, a pupil of Prof. Douillet of the University of the Pacific and one of last year's graduates gave a concert in Salinas on Friday evening, November 18th with brilliant success. She was assisted by Mrs. Grace Chilson Naramore, vocalist, and Miss Grace Kinney, accompanist, the former being a graduate of the University of the Pacific and the latter is to be a graduate next May. The program was as follows: Piano solo with accompaniment on second piano, Capriccio Brillante—(Mendelssohn), Miss Beulah Hunter; Vocal solo, Scotch songs—(a) My Bairnie (Vannah), (b) Bonnie, Sweet Bessie (Gilbert), Mrs. Grace Chilson Naramore; Cello solo—Introduction and Song to the Evening Star, from Tannhauser (Wagner), Mr. W. Fritz d'Abalang; Piano solo—(a) Nightingale (Liszt), (b) Gavotte a L'antique (Douillet), Miss Beulah Hunter; Vocal solo—(a) Two Folk Songs—(a) O Love and Joy, (b) The Northern Days (Chadwick), (b) If Thou Didst Love Me (Denza), (c) Haymaking (Needham), Mrs. Grace Chilson Naramore; Cello solo—(a) Salut d'Amour (Love's Greeting) (Elgar), (b) Walther's Prize Song (The Master Singer) (Wagner), W. Fritz d'Abalang; Piano solo—Rigoletto (Liszt), Miss Beulah Hunter, Accompanist, Miss Grace Kinney.

The regular monthly musical service was given at Trinity Church on Gough and Bush streets last Sunday evening, November 27th. The program was as follows: Hear My Words Ye People (Parry), Sanctus, St. Cecelia Mass (Gounod), De Profundis, Psalm 130 (Gounod). The soloists were Miss Virginia Fischer, soprano, Miss Irene Roush, contralto, R. M. Battison, tenor and Charles Lloyd, bass. There was a chorus of forty voices and Louis H. Eaton is the efficient organist and choir director. Mr. Eaton tells the Musical Review that there is room for two sopranos in the chorus which offers free training in chorus work, namely, reading, interpretation, etc.

Georg Walcker, the distinguished basso soloist, who has been engaged at the California Conservatory recently, has severed his connection with that institution and expects to return to Berlin in a few weeks, to enter again the concert field which he had left at the time of his coming to America.

The visit of Liza Lehmann justifies the Pacific Coast Musical Review to call attention to the fact that Mackenzie Gordon, the distinguished tenor who resides now in San Francisco was a member of the original Liza Lehmann Quartet which presented "In a Persian Garden" for the first time in America. David Bispham was the baritone on that occasion. The quartet scored at that time an immense success and really made the Persian Garden famous.

Prof. Beringer will resume his duties at the Ursuline Convent in Santa Rosa where he will examine the piano students regarding their studies. Prof. Beringer has prepared a series of lectures which he will deliver at that place.

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THIS WEEK AT OAKLAND ORPHEUM.

The most striking act of a strong program at the Oakland Orpheum this week is the gripping little sketch "The Sign of the Rose" presented by George Beban and Company. The character of Pietro Massena, the grief-stricken Italian is not the comic stage Italian we have been used to but as played by George Beban, he is a human being whose agony of soul over his little child is intensely real. The story is well told and the company of eight players is quite adequate. Another very fine number is The Great Asahi the Japanese juggler assisted by the Asahi Quintette. The Human Fountain is about the cleverest thing in the way of sleight of hand that can be seen; Asahi makes streams of water spurt out of fans, out of the floor, out of his assistant's heads and seemingly out of anything he wishes to. He does another trick of passing a pole between his tied hands which is a wonderful exhibition of skill. Jewell's Manikins are a very interesting mechanical exhibition and the Imperial Russian Dancers are most graceful and pleasing, and the other numbers fill out a fine program. Next week the new numbers are the Six Musical Cutty's, brothers and sisters, who have been lately touring Europe; James Callahan and Jenny St. George will appear in their beautiful Irish character study "The Old Neighborhood." D. J. Andree will present "Studies in Porcelain," being a series of Dresden Art and Ivory Statues and the Temple Quartette direct from New York is considered one of the best quartettes in vaudeville.

HOLIDAY NUMBER.

True to its past custom the Pacific Coast Musical Review will publish a Holiday Number on Saturday, December 31st. This issue will represent the introductory edition of the enlarged size which will be equal in circumference to the large Eastern musical journals.

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Oakland, November 28, 1910.

The Third concert—seventeenth season, of the Oakland Orpheus was made of even more than usual moment by reason of the fact that it completed the tenth year of Edwin Dunbar Crandall's directorship. The program was dedicated by the Club to Mr. Crandall as a mark of the respect and the esteem in which he is held. Ye Liberty Theatre was crowded as it always is when this fine organization plays host. Assisting the Club were ten former members all of whom sang unostentatiously in the chorus, or took so called "incidental" solos during the program. All are well known men in the profession and in commercial life as a perusal of the list will show: Robert Clarence Newell, Paul E. Otey, Walter Nicholson, Alexander Stewart, Arthur Moore, C. Van H. King, Howard E. Pratt, Alexander Grey, Jr., P. J. Oksen, C. E. Lloyd, Jr. These busy men thus paid their meed of respect to the director.

* * *

The soloists were Miss Helen Colburn Heath, soprano, who sang most delightfully and with exceeding charm, Victor de Gomez, a young cellist who made a fine impression because of the warmth and depth of his tone, and his undoubted temperamental gift. The Stewart Violin Quartet comprising Miss Carrie Bright, Miss Gertrude Postel, Marinus Lytgen and Charles H. Blank, played obligato to a composition of Mr. Crandall's own, which was sung by the chorus and which received enhancement from the string support. The best singers in the club were selected for the different solo and quartet portions of the choruses. These were Ernest McCandlish, J. P. Jones, Paul J. Mohr, George A. Hall and Howard E. Pratt, tenors, Charles Lloyd, Henry Perry, Robert Hughes, Carl Volker, Dr. Carlton and Wm. Wright, baritones and basses. Mrs. Robert M. Hughes is the accompanist of the Club and played skillfully on this occasion, as she always does. Mr. McCandlish, one of the most valued members, sang three songs composed by Mr. Crandall, which are yet in manuscript. They are called: "Three Short Songs for Tenor Voice" and the specific titles are "Forever and a Day," "I Love Thee," and "If I Knew." They proved to be songs of much charm and grateful to a tenor voice. The remainder of the program was made up of works hitherto successfully given by the Club at its concerts during the last ten years. And Mr. Foote's splendid composition "The Farewell of Hiawatha" closed with full magnificence a memorable evening.

* * *

Percy A. R. Dow is giving a series of monthly song recitals by his pupils in San Francisco, Oakland and Stockton where he has a well established class. At the recital at his Oakland studio on November 11th the participants were: Miss Edith Fern Snow, mezzo contralto, and J. F. Talbot, tenor, with the assistance of Douglas Bacon Soule, pianist. The old masters and the new were represented in a neatly balanced program, all the numbers of which were chosen out of the regular study repertoire of the students.

* * *

Horatio Cogswell, who has recently taken up professional duties in Los Angeles, finds himself already much occupied with teaching at the University of Southern California where he holds the chair of vocal music, as well as director of the choir at the Collegiate Church and at various concerts and recitals.

* * *

The concert of Miss Berta Arents, soprano, assisted by Rudolph Post, baritone, and Miss Ethel Taylor, a young violinist, was a noteworthy event in Alameda, last week. Miss Arents has a dramatic voice and sings the operatic arias with power and with style and, above all, with intelligent feeling. Besides all these vocal attributes, Miss Arents has dignity and poise on the concert platform, and has therefore made for herself an assured place in the musical world. Mr. Post has a voice of winning quality, reminding one of the voice of a singer well known here, who has for several years been famous in the Royal Opera in Berlin. I do not know whether or

not Mr. Post has intentions towards opera but I should not be surprised to be told that he has. His singing of the "Song to the Evening Star" as well as of the "Prologue" revealed ability in that direction, at any rate. Miss Taylor has a good detail of technique for so young a player; and as her years increase and her experience enlarges, she will be able to give freer reign to her individuality. Already one hears her with pleasure. This was the program: Scena e Aria (La Giacconda), Ponchielli; The Peddler's Call, Elizabeth Westgate; O Love of Mine, Ioma Taylor Wilson; The Year's at the Spring, (Beach), An Open Secret, (Woodman), Miss Arents; Prologue (Pagliacci), Leoncavallo, Mr. Post; Scena e Balatella (Pagliacci), Leoncavallo, Miss Arents; Spanish Dances (Sarasate), Miss Taylor; Elizabeth's Prayer (Tannhauser), (Wagner), Miss Arents, and Song to the Evening Star (Tannhauser), Wagner, Mr. Post, with Violin obligato, Miss Taylor; O, Suesse Mutter (Loewe), Der Asra (Rubinstein), Still wie die Nacht (Bohm), Miss Arents. Encores were frequent and the appreciation was sincere and enthusiastic.

* * *

On Tuesday evening, the 29th, at the First Unitarian Church, Mr. Dow will present the Cecilia Choral Club of one hundred voices in Rheinberger's dramatic Cantata, Clarice of Eberstein, and an eight-part chorus by Perry called Blest Pair of Sirens, the text from Milton. Miss Edith Gere Kelley will play piano solos and Arthur Fickenschier will act as accompanist for the Club.

* * *

It is likely that Madame Liza Lehmann never gave a concert under less agreeable conditions than those which obtained at the Liberty Theatre last Friday afternoon. Ten stories, more or less—it really cannot matter in this connection—are about to be superimposed upon the present theatre structure, and during the time of erection, a donkey engine (or so it was designated in my hearing) and a boiler-shop (or so it sounded) will be in full operation eight hours a day, save on Saturdays and Sundays. Whatever a donkey engine may resemble and whatever a boiler shop may portend neither is beneficent accompaniment to the Persian Garden from any angle of audition. Yet Omar's delicate, or dramatic, or pessimistic, or direct, or over-elaborate verses were all sung to the context. At intervals—for there were, of course, intervals—we heard harmonies and melodies and singers and audiences immediately took heart of grace. But not for long, alas, not for long!

However, all things, even the day's work of a donkey engine, come to an end; and the second portion of the program was sung in a heavenly peace, to be likened only to that palliation which comes when a violent toothache ceases. Personally I know as little concerning a boiler-shop, but I have observed, I should hope. While no member of Madame Lehmann's Quartet was a great artist and while Madame Lehmann herself is by no means a pianist of noble parts, yet the songs in Part Two were, it is certain, sung with authority, and with such charm as the several singers were able to clothe them withal. The contralto, Miss Palgrave-Turner, was heard in two "Seal Songs," the witty verses by Kipling. The tenor, Mr. Eldsell, and the baritone, Mr. Henry, as well as the ingenious little soprano, each had a group of Madame Lehmann's songs. The "Nonsense Songs" built on the perfectly delicious nonsense indeed of Lewis Carroll, were given with naivete, or farcical fury, or mock-sentiment, as the occasion required. The little epilogue was daintily fashioned and quite perfectly sung. In this connection I am reminded that Edwin Dunbar Crandall introduced Madame Lehmann's "In a Persian Garden" to this community about ten years ago. The quartet comprised a visiting soprano, Mrs. Carroll Nicholson, Putnam Griswold and Mr. Crandall himself with Robert Clarence Newell at the piano. On the same evening Mr. Crandall sang the "Eliand" Cycle by Von Flieitz, also then heard for the first time.

* * *

Robert H. Thomas, baritone, and Vincent Arrillaga, pianist, gave an entirely successful recital at Hanford last week in the Woodman's Club House. The Hanford Journal praises Mr. Thomas's rich baritone voice and remarks on Mr. Arrillaga's clever pianism. Both artists were called upon for several encores. A return engagement has been asked for under the wing of the Woman's Club, and it is likely the request will be granted some time this season. Mr. Thomas is engaged in a program at the Opera House in Palo Alto next week.

ELIZABETH WESTGATE.

(To be concluded next week.)



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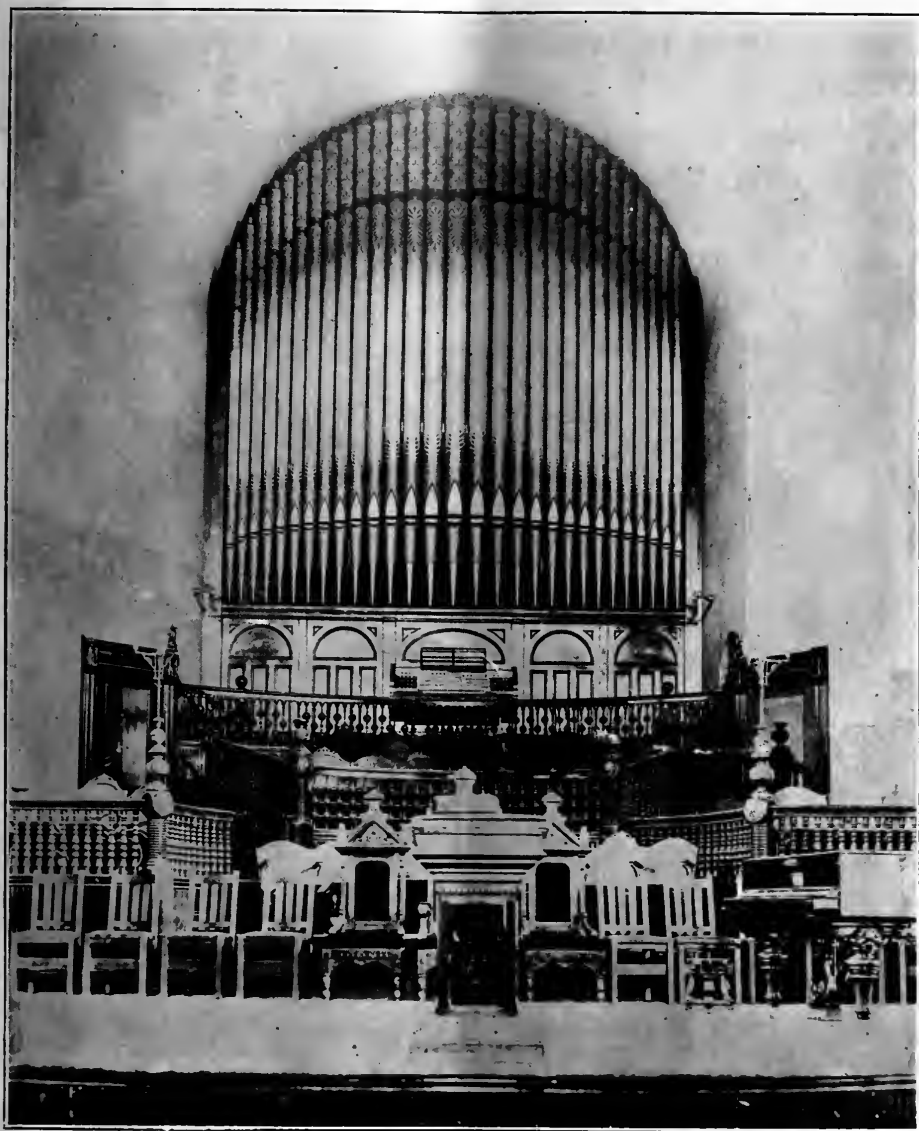
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THE PERMANENT SYMPHONY ORCHESTRA PROBLEM.



LAST the permanent symphony orchestra problem seems to present the symptoms of actual solution. When the Pacific Coast Musical Review was first informed of the fact that twenty-one wealthy and prominent citizens of San Francisco had decided to organize a permanent symphony orchestra by asking the public to subscribe thirty thousand dollars for this project on a basis of a hundred dollars per person a year for a period of five years, we opposed this plan because it was absolutely impossible of execution. In the first place there had been no consideration of the fact that in order to give successful symphony concerts it was necessary to possess an adequate concert hall in which to give them and secondly a subscription of thirty thousand dollars a year for a permanent symphony orchestra was absolutely ridiculous because a leader alone such as the committee was looking for demanded at least ten thousand dollars a year if not more. We are thoroughly familiar with the various permanent symphony orchestras and have been informed that it requires at least eighty thousand dollars a year to support a permanent symphony orchestra eight months in the year. Now then thirty thousand dollars subscription is not sufficient to bring the plan to a successful conclusion. It is unwise to depend solely upon box office receipts.

Just as the establishment of a successful commercial institution requires an initial capital of a sufficient compass to guarantee a permanent existence so does the establishment of a great musical enterprise demand the foundation of a sufficiently large capital to place it beyond the shadow of the fickleness of the people. Everyone familiar with theatrical or musical enterprises knows perfectly well that the mood of the public is varied and that to depend on it is as uncertain as to depend upon the outcome of a race. This great fact must be taken into consideration when there is a plan on foot to give San Francisco a permanent symphony orchestra. Either the preparations to be made for this enterprise are such as to absolutely guarantee the life of the orchestra or it is better to abandon the plan entirely and let the city work out its own musical salvation. But it is about time that something were done which would not permit our symphony question to

continuously hang in midair and be dependent upon spasmodic splurges of enthusiasm which begin with nothing and end in chaos. Of such a character was the first suggestion to give symphony concerts without considering the fact that a home for such concerts was absolutely essential before anything else could possibly be considered.

It was therefore not a commercial spirit that inspired us to suggest business principles for the establishment of a permanent orchestra, but it was a desire on our part to make the movement a permanent success. And now the matter seems to come out exactly as we suggested. There has recently been organized a movement to build a grand opera house in this city. A prominent director of the Metropolitan Opera House in New York, who is a business man, told leading citizens of San Francisco that in case they would subscribe \$500,000 toward the building of a grand opera house, he would see to it that the directors of the New York institution would produce the other \$500,000 so that San Francisco would finally secure a million dollar opera house. The gentleman who made this proposition was very shrewd or those who advised him to make this proposition were very shrewd. For such a generous offer to produce a half a million dollars for investment in San Francisco must certainly arouse the wealthy people of the city and must inspire them with producing the other half million unless they desire to stand before the public as rather a cheap aggregation of millionaires. And the plan worked. But it would not have worked if the committee had asked the public to subscribe a hundred dollars a year toward the maintenance of grand opera without any equivalent for the money expended. The plan worked because those in charge said that there were going to be thirty boxes in that grand opera house and that each party who subscribed \$15,000 stock would have an opportunity on one of these thirty boxes at a reduced rate. Now then the subscribers did not only receive stock for their money, but they received in addition a discount on their opera boxes.

Now the symphony movement has joined hands with the grand opera movement and this is the reason why we believe it will meet with success. The committee should go ahead exactly upon the same plan as the opera people. There should be say fifteen boxes at these symphony concerts and more if possible. An effort should be made to raise \$100,000 and this amount should be subscribed by the box holders who should receive stock certificates. If the enterprise is a paying investment, and under these conditions it is bound to be, the stock holders will receive all their money back and if it is not a success there will always be some money received and the stock holders will receive a certain amount of their money back. But since it has been decided to include in the opera house a symphony hall in which to give symphony and other concerts and since this city will grow from now on wonderfully there is no doubt in our mind that the stock holders will not only receive their money back, but will net a handsome dividend from their investment annually. The home for symphony concerts thus being assured and the financial outlook thus being guaranteed this paper has no doubt that the permanent symphony movement is bound to come to a successful solution. We are glad that it finally will be done in exactly the manner in which we have suggested it.

THE TETRAZZINI CONCERTS.

Manager W. H. Leahy has won his case in the Tetrizzini matter and is now on the road home with the great "diva" and her assisting artists and Paul Steindorff has a fine big operatic orchestra ready to appear with the artist on Monday night when she will give her first concert at Dreamland which building will be decorated elaborately for the Tetrizzini concerts. Manager Will Greenbaum has arranged that all the operatic works shall be accompanied by the orchestra as the composer intended and in addition to these numbers the artist will offer works with piano accompaniment assisted by that splendid pianist Andre Benoist who appeared here with Nordica, Gerardy and others and who is ranked among the foremost accompanists in this country.

Among the numbers to be given by Tetrizzini at this opening concert are "Caro Nome" from "Rigoletto," "Una Voce Poco Fa" from Rossini's "Barber of Seville," and the complete "Mad Scene" from "Lucia di Lammermoor." Walter Oesterreicher will be the flutist for the entire Tetrizzini tour. Next Saturday afternoon, December 17th, the second concert will be given when the special features will be "Ah fors e lui" from "La Traviata," the "Polacca" from "Mignon," and "Bel Ragio" from "Semiramide." At the final concert on Tuesday night, December 20th, the feature numbers will be Benedict's variations on "The Carnival of Venice," "Rondo e Adagio" from Bellini's "Il Puritani" and the rarely heard and tremendously difficult aria from Meyerbeer's "Star of the North."

The sale of seats is now in progress at Sherman Clay & Co's., corner Sutter and Kearny streets and there will be 1500 admission tickets sold for the balcony at the minimum rate of \$1.00. Mail orders accompanied by check or money order will receive careful attention if addressed to Will L. Greenbaum with funds. In Oakland Tetrizzini will be heard next Thursday night, December 15th at Ye Liberty Playhouse, Manager Bishop laying off his entire stock company in order that the men music lovers of Alameda County may have the opportunity of hearing this wonderful singer for as a rule the concerts in Oakland are matinees. The same prices will prevail as in San Francisco and the sale of seats opens Monday morning at 9 A. M.

ENTERTAINING MUSICAL COMEDY AT THE SAVOY.

It is so rarely now-a-days that one may enjoy a genuine musical comedy that combines catchy and effervescent musical numbers with clean fun and real humor that "The Kissing Girl" which is being presented at the Savoy Theatre this week is deserving of especial recognition. While the plot is not particularly original to demand any detailed description the performance may be regarded as an entertaining spectacle that will make two hours and a half flit by with even swifter velocity than is the case in this up-to-date world. After all the principle purpose of our attending a theatre today, when the managers seem to have abandoned the idea that the stage is to take its part in the educational problems of the day, is to be amused and forget for a time at least any worries that may have crept into our lives. We cannot recommend a finer antidote for the worried feeling than a visit to the Savoy Theatre where "The Kissing Girl" furnishes an entertainment that is delightful from every point of view. The music is light and limpid and melodious. The chorus sings well and is good to look upon. Comedian Hermesen is as funny as ever and represents a type of German comedian that is decidedly conducive to risible exertion. Texas Guinan is a wonderfully improved prima donna soubrette. She is exceedingly pretty, very graceful and bewitching, an actress of brilliant accomplishments, the possessor of a flexible soprano voice of an exceedingly pliant timbre and one of those histrionic artists who reach over the footlights and take the entire audience into their confidence. In short Miss Guinan possesses the spark of personal magnetism. Dick Temple, the leading man, possesses a very pleasing voice and is a clever actor who succeeds in getting his lines over the footlights. One of the surprises of the performances was the truly extraordinary dancing of Mlle. Vanity which took the house by storm. The violin selections by Misses Faber and De Vere must also be regarded as among the most delightful features of this exceedingly satisfactory performance. The singing of Miss Venita Fitzhugh and Louis London was also decidedly pleasing. It may well be asserted that "The Kissing Girl" will be among the longest remembered theatrical productions of the season of 1910-11. Next week there will be presented at the Savoy Theatre the famous New York sensational success "Madame X."



OLGA STEEB, THE SENSATION OF THE SCHUMANN FESTIVAL.—If it had not been for Paul Steindorff and the San Francisco Choral Society there would have been no efforts made in this city to commemorate the birth of the great master of composition. This would have been a pretty bad blot upon the fair name of this city as a musical community. It was therefore a thing not to be proud of that the musical profession and the student body of this community made itself more conspicuous by its absence than by its presence on the occasion of the Schumann Festival which took place at the Central Theatre on Thursday evening, December first. This after all goes to show that the real spirit of musicianship, the real enthusiasm for the cause of pure art has not yet reached the heart strings of our musical element. If on an occasion of this kind professional musicians can think of jealousies and envies among each other this paper has not yet overcome all the obstacles that have been put into its way. If musicians and music students do not have sufficient interest in their art as to revere the memory of a great man, then they have not yet attained sufficient art culture to appreciate the spirit of a musical journal such as this and we are not surprised that there are certain elements in this community who can not understand that we place principle above commercialism and that we only recognize merit when it is deserved and not when we are paid to advertise it. Such sentiment can only be entertained by commercially inclined people and commercially inclined people will not comprehend the necessity of honoring the birth of a man of Schumann's artistic grandeur. Even if the theatre had been crowded Mr. Steindorff could not have made any money on this occasion at the prices that were charged to professionals. Under the circumstances he is a heavy loser. But he has the satisfaction of standing before the musical world as a genuine musician, with a soul in his body and with a conscience in his breast. And we rather would be a musician like Mr. Steindorff with ideals to cherish than to be a musical laborer or usurer who has nothing in mind but to make money and who is afraid that his neighbor might make a little more money or might get a little more reputation than he. This paper has accomplished a great many things in the past, many of which it is glad to have had a part in. But there seems to be the greatest task of all ahead of it and that is to inspire the professional element with a little more regard for the principles of musical culture. At any rate Paul Steindorff and the San Francisco Choral Society in arranging this Schumann Festival have the deepest respect of this paper and if it is any consolation to them to know that they represent the rarest type of musicianship in this city we are glad to give them the satisfaction which this statement may be to them.

The feature of the Schumann Festival was the introduction of Olga Steeb of Los Angeles as a piano virtuosa. This paper has stated before the impressions made by this wonderful artist upon the public of Berlin and also that of various Southern California centers. But we have never heard Miss Steeb to such brilliant advantage as she appeared on this last occasion. That she is a genius of the highest grade and must be counted among the very best pianists that have appeared in this city, is a statement that will be borne out by every one who heard her. Any pianist who can play the Schumann Concerto under the conditions that prevailed on this evening and come out the winner is indeed gifted with unusual artistry and musicianship. She interpreted this concerto with an intelligence and supreme understanding that could not have afforded greater enjoyment if it had been given by one much older than Miss Steeb and by one much more heralded and advertised. This young pianist possesses that peculiar spark of genius which so many seek, but which so few seem to possess. Her playing exercises a most noticeable influence upon her audience and at the conclusion of the concerto there was an enthusiasm that was punctuated by cries of bravo and cheers for the artist. Upon the urgent

(Continued on page 6)

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(Continued from page 4)

demand of the audience Miss Steeb played as an encore the well known Mendelssohn's Wedding March and Dance of the Fairies from the Midsummer Night's Dream that paralyzed the audience with the smoothness of technic, the mellowness of tone, the purity of execution and above all the supreme musicianship that permeated the performance. We can not find words sufficient to express our delight over the splendid showing made by Miss Steeb and we are certain that under the proper management Miss Steeb will play before crowded houses in this city if she should come again. In the meantime we want to suggest to the Pacific Musical Society or the San Francisco Musical Club that in case they really want to execute their policy of encouraging and supporting California talent there is no better opportunity to do this than to make arrangements to have Miss Steeb appear before them. The young artist will return to Berlin about the middle of January and play in three concerts with the Berlin Philharmonic Orchestra during which three concerts she will play not less than nine concertos. This is a feat that is indeed difficult to match by the greatest artists and we will watch with much interest the reviews of the Berlin critics. In any event if Miss Steeb does not appear in San Francisco this season, it is to be hoped that someone will see to it that she gives a concert or two next season beyond a doubt.

We do not believe that Paul Steindorff has a better friend in this city than the editor of this paper and no one is more eager to credit him with his enthusiasm and his musicianship than we are. But we have such deep rooted prejudices in favor of telling the truth that we must do so even in the case where our best friends are concerned. For this reason it is better for us not to review the program of the Schumann Festival in detail. We have seen Mr. Steindorff to far better advantage in the past and we know that he can do better. Let us concede that it was impossible to secure sufficient rehearsals, that it was too risky to engage a complete orchestra, that it was difficult to find enough of our best musicians to make a fine showing and let us overlook any discrepancies on the plea of trying circumstances. We will let the spirit overshadow the deed and permit silence to take the place of censure. The question has been put to us quite frequently as to whether it were better to give the master works in an incomplete manner than not to give them at all and our answer has always been that as long as we do not possess a standard in this city after which to fashion our local musical entertainment, that is to say as long as we have no symphony orchestra, it is better to have some musical activity than to be stagnant. And so it is with the orchestra Mr. Steindorff has selected. It was better to do what he did than not to have had a Schumann Festival at all. And considering the fact that Mr. Steindorff risked several hundred dollars, it would be exceedingly unkind to add another trouble to his mind. We have only praise for a musician who possesses the spirit which characterizes Mr. Steindorff's work. And inasmuch as we prefer to pass over the orchestral efforts in silence it would not be fair to make an exception in the work of the local soloists, Mrs. Birmingham, Miss Helen Heath, Carl Anderson and the other less important soloists whodid as well as they could under the strain of an unusually prolonged evening. Suffice it to say that everyone tried his or her best to make the event a memorable one and the will to do well must be accepted at its face value. We made an exception in the case of Olga Steeb, because she came all the way from Los Angeles for this purpose, was a guest of honor and really acquitted herself nobly and with the virtuosity of a genuine artist.

ALFRED METZGER.

EULA HOWARD'S CONCERT—The piano recital given by Miss Eula Howard at Century Club Hall on Wednesday evening November 30th, was not as well attended as the occasion demanded, but we were glad to see among the audience a number of the most prominent musical personalities in San Francisco. Even the smiling countenance of Will L. Greenbaum was in evidence on this occasion and nearly afforded the writer a shock of the nervous system upon noticing the impresario at a local event. However, Miss Howard did not seem to be affected by the many distinguished musical people in the audience, but played with the same assurance that has always characterized her concerts. We have now listened to Miss Howard for a number of years and are therefore especially justified to note the remarkable improvement and the gradual evolution from immaturity to maturity. At this last occasion Miss Howard proved by all means that she has arrived at the more serious stages of her musicianship. She was always sure of her work. She gave evidence of thorough study of the subjects she presented. She exhibited a technical knowledge of a brilliant character coupled with a conscientious grasp of the intellectual character of the com-

position. In short Miss Howard gave evidence of being a pianist of superior faculties and a young musician who deserves to occupy a leading position among the musical colony. It has never been the custom of this paper to be extravagant in its criticisms and when we recognize Miss Howard as a young musician whose concerts are well worth attending as they afford unalloyed pleasure we believe to have given Miss Howard credit for her excellent work in a manner that should inspire others to emulate her. The program was mostly composed of Chopin works and was exactly in Miss Howard's best mood. In the third part of the program Miss Howard had ample opportunity to display her brilliancy of technic and the power of her attack. The applause of the audience was spontaneous and genuine. The program was: Impromptu, G flat, op. 51 (Chopin), Waltz, A minor, op. 34, No. 2 (Chopin), Prelude, C sharp minor, op. 45 (Chopin), Ballade, F major, op. 38 (Chopin); Nocturne, E major, op. 62, No. 2 (Chopin), Mazurka, C major (Chopin), Waltz, A flat, major (Chopin), Tarantelle (Chopin); Etude de Concert, D flat (Liszt), Pres de la Mer, op. 52, No. 4 (Arensky), Orientale (Diemer), Blue Danube Paraphrase (Strauss-Schuetz).

CECILIA CHORAL CLUB CONCERT—The twenty-sixth concert of the Cecilia Choral Club took place in the auditorium of the California street M. E. Church, Thursday evening, December 1st, under the direction of Percy A. R. Dow. The chorus of one hundred voices was assisted by Miss May T. Gilmour, soprano; Mrs. Ethel K. Warner, contralto and J. F. Talbot, tenor. Miss Edith Gere Kelly appeared as solo pianist. Arthur Fiskenscher and Miss Harriet B. Fish were the accompanists. A cantata, "Clarice of Eberstein," by Rheinberger, was a large part of the first half of the entertainment. The leading parts were as follows: "Clarice," Miss Gilmour; "Rupert," Mr. Talbot; "Spinning Witch," Mrs. Ethel Warner. The Cantata is a composition of considerable length. It has a rather pretty story and several attractive numbers. Soloists and chorus alike were satisfactory and the general effect was pleasing throughout. There was unanimity of attack, a good volume of tone and the shadings were remarkably good, in which Mr. Dow came in for the credit as an efficient conductor. The music written for the soloists makes rather moderate requirements on the singers in the leading roles. General effect is the thing that is looked for in cantatas as a rule and this work is not exceptional in that regard.

A very pleasing feature was the singing by Mrs. Warner of the "Spinner's" music. In addition to the cantata the first part of the entertainment included "Hunting Song," arranged for chorus, from Mendelssohn and also three piano numbers that were played by Miss Kelly. These were Chopin's etude, op. 10, No. 7, in C major; Andante spinato by Chopin, op. 22, and a Scherzo in C sharp minor, from Chopin, op. 39. These were applauded enthusiastically. The second part of the concert was made up of miscellaneous compositions, in which Miss Gilmour, Mrs. Warner, Mr. King, Mr. Garthwaite and the chorus sang. The concluding number was "Blest Pair of Sirens," text from Milton and music by C. H. H. Parry, which was sung by an eighth-part chorus, with Miss Fish at the piano and Mr. Fickenscher at the organ.

It is pleasing to learn that the Cecilia Choral Club is thriving and that it continues to be an important source of local musical culture. The officers of the San Francisco section are as follows: President, John Haraden Pratt; First Vice President, Dr. Robert E. Keys; Second Vice President, R. R. Muir; Secretary, Miss Harriet B. Fish; Treasurer, William T. Luscombe; Librarian, Miss Edna A. Rockwood; Director, Percy A. R. Dow. The Club sings for its associate members only and gives three concerts each season. The leading work for the next performance of the present season, which will take place in March, is "The Wedding of Shon Maclean," by Barth. This work has achieved popularity in recent festivals in England but is new to this country.

DAVID H. WALKER.

THE MUSICAL REVIEW'S HOLIDAY NUMBER.

The Holiday Number to be published by the Pacific Coast Musical Review will be the largest musical paper ever published on the Pacific Coast. It will contain several very important articles on music in the far West. It will be a splendid souvenir for a New Year's gift. Those who desire to mail it to friends should leave their orders early, for the edition will be limited and last year many were disappointed because they did not succeed in securing any extra copies. The price of the Holiday Number will be fifteen cents.

Theodor Salmon, the well known piano teacher of San Francisco, is now traveling abroad and the Pacific Coast Musical Review received the following letter from him a few days ago: "After a month in Paris and Southern France, I have returned to London for a few weeks. I have given up the original plan of going to India at present on account of not being able to secure accommodations for sailing from here until late in November which would give me too short a time in the Orient. It is probable therefore that I will spend some little time in England and then make my way homeward about the Holidays, visiting with friends and relatives in the East for a while before starting Westward. I heard much good music while in Paris, among other things the Colonne Orchestra, the "Damnation of Faust," "Salome," dear old Guilmant in several organ solos and also in one of his new compositions for organ, cello and piano and also a new work for organ and orchestra. The London concert season seems to be at its height also. The list of attractions is too long even to make mention of. Will just speak of the Henry J. Wood orchestral concerts taking place weekly which are indeed a great musical feast. Hans Richter is also conducting a series of symphony concerts. Soloists are Kreisler, Mischa Elman, Ysaye, Emil Sauer, Bauer, Rosenthal and other well known artists.

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By JULIAN JOHNSON

Los Angeles, December 6th.

This morning the town welcomed back one of its ambitious ones who has desired, ventured and won. Several years ago Mortimer Lazard, a young chap of managerial ambitions who had had some box-office experience, acquired a position with Henry Russel, as assistant manager of the San Carlo opera company, traveling with Mr. Russell throughout the West. The little English-Italian impresario was loth to lose his helper. Mr. Lazard was also associated with the Kubelik tours, and on one of them acted as personal manager of Mr. Kubelik. This season, however, Mr. Lazard is "directing." He has the tour of the man who is probably the foremost American concert star, in point of general popular appreciation—Emilio de Gogorza. Mr. Lazard, from his New York office, booked Mr. de Gogorza over the entire United States, and so far, according to reports, the tour has been a remarkably successful one. I understand—quite under the rose—that next year Mme. Eames is to cast her eminent concert lot in with Manager Lazard. This is a secret as far as official confirmation is concerned, but Mr. Lazard though not yet confirming, smiles and doesn't deny. That a Los Angeles boy could triumphantly invade the street whereon the foremost concert managers of the world war and strive is a matter of considerable local pride. Mr. Lazard is barely thirty years of age.

PAVLOWA-MORDKIN ORCHESTRA.—Considerable surprise was excited here by the appearance of the Pavlowa-Mordkin orchestra, for it was almost the identical band which accompanied the Lambardi opera company of the Mason Opera House a season ago—with of course a few incidental changes here and there in its personnel. Fred O. DiSalle, first flute, claims the organization of this orchestra, and it was under his management that it was given to Lambardi, and, still under his direction as far as employment was concerned, was contracted for the use of the Russian dancers, and the baton of that excellent music master, Theodor Stier. Mr. Stier's interpretations here elicited warm praise from his audiences—especially for those interludes which he played at the performances in which the brief "Arabian Nights" ballet was given. The patronage of the Russian dancers during their six performances at the Auditorium was of very fair order, though not of capacity proportions.

SECOND SYMPHONY.—The season's second concert of the symphony orchestra will take place Friday afternoon, and Mr. de Gogorza will be the soloist, singing the time-honored "Dio Possente," and an air from Massenet's "La Roi de Lahore." In view of the proximity of Beethoven's birthday, Mr. Hamilton will make this a Beethoven concert, the chief feature of which will be the memorable Fourth symphony, while the "Lenore" overture will also be played. The Liszt Second Polonaise, in E Major, will also be played.

ORPHEUS CLUB.—Seldom does any town possess two choral directors of such equal strength and yet great divergence as Joseph P. Dupuy and J. B. Poulin. Mr. Poulin, who repeatedly demonstrates his truly Gallic elegance and finish with the Lyric and Ellis clubs, has already been heard this season, with the last named company. Mr. Dupuy "came back" most decisively during the week just closed with the sterling Orpheus club, which sings "a capella," with force and resonant decision, and incidentally like a professional organization which did nothing else, instead of a body of hardworking young fellows of different professions who just love music—which it is. Merely coincidental, but worthy of note for the curious, is the fact that both Mr. Poulin and Mr. Dupuy are tenors, and may frequently be discovered singing vigorously with their organizations. As far as Mr. Poulin is concerned we refer exclusively to the Ellis club. Of course he doesn't sing with the Lyric ladies—he isn't a falsetto tenor.

GOGORZA'S RECITAL.—Mr. de Gogorza will appear in recital at Simpson Auditorium tonight, vouchsafing one of those cosmopolitan—one might say almost universal—programmes for which he is renowned. He appears as the second number of Mr. Behymer's second series of the famous Philharmonic Course. The musical interest of the town is best attested by the fact that the faithful local impresario has had to practically double his high-priced course of concert stars this season.

LYRIC CLUB.—The Lyric Club will be heard at Simpson Auditorium Thursday evening, Mr. Poulin directing. Miss Kie Julie Christin, contralto soloist, will sing the Woodforde-Finden "Kingfisher Blue," and German's "All the World Awakes Today." Henry Balfour, tenor, will be heard in the old but superb "Salve Dimora," and the "Ah, fuyez!" from "Manon." In D'Indy's "Saint Mary Magdalene," which the club will present, Mrs. Ethel Lytle Boothe, soprano, will sing the solo. The rest of the club members include the Gabriel-Marie "Spring Song," the Rubenstein-Shelley "Since First I Met Thee," Cadman's "Chinese Flower Fete," Dvorak's "Songs My Mother Taught Me," Ambrose's "The Witch," Parker's "In May," and the Clough-Leiter "The Butterfly Chase." Mrs. Ada Marsh-Chick will be the accompanist.

VON STEINS.—At the 188th recital of the Von Stein Academy, given at the school's new quarters, at Tenth and Hill streets, this programme was presented: Edith McBride, "L'Avalanche," Heller; Clarence Bates, "Capriccioso," Schutt; Eleanor Gress, "Album Leaf," Kirchner; Naomi Redmond, "Il Penseroso," Heller; Anthony Goocycloea, "Serenade," Eilenberg; Loretta Payson, Sonata A minor, Schubert; Mona Newkirk, Sonata C minor, Mozart; L. D. Smith, "L'Avalanche," Heller; Dorothea Vogel, "Sonatina in F," Kuhlau; Blanche Perry, "Sonatina in C," Lichner; Selma Siegelman, "Sonatina in F," Beethoven; Kenneth Montee, "Serenade," Eilenberg; Ralph Montee, "Mazurka," Webb; violin quartette, "Gavotte," Oake; Misses Van Dusen, Kaplan, Gwaltney and Walter Hanson, "Allegretto," Dolhurst; Nellie Brigham, "Valse in E," minor, Chopin; Lloyd Herron, violin solo, "Largo," Gluck; Ramona Baker, "L'Avalanche," Heller; Esther Ekholm, "Rondo," Clementi; Anette Stahl, "Dainty Dorothea," DeKoven; Harry Slack, "Valse Impromptu," Eilenberg; Grace Ebanues, "Album Leaf," Kirchner; Jean Hagerty, "Sonatina in C," Clementi; Estelle Lyon, "Sonatina Op. 36, No. 1," Clementi.

The Lyric Club will give the opening concert of its seventh season at Simpson Auditorium, Thursday evening, December 8th. The club will be assisted by Henry Balfour, tenor; Miss Kie Julie Christin, contralto; Mrs. Ethel Lytle Booth, soprano, and Mrs. Ada Marsh Chick, organist.

The Von Stein Academy of Music has just issued a prospectus which seems more like the year-book of an artistic university than a college—let alone an "Academy," which is the name by which Mr. von Stein designates his flourishing institution of melodic instruction.

The booklet shows conclusively the growth and prosperity of the big conservatory at the corner of Tenth and Hill streets, and gives in its many pages of reading matter, numerous photographs of the teachers and rooms of the school.

Pupils of the school were heard in the 187th recital since the academy's beginning, one evening during the past week. The recital took place at Gamut Auditorium, and the audience was large and enthusiastic.

The programme, twenty-one varied and well-executed numbers, follows: Ruth Kimmel and Dorothy Garrison, duet, (Kroegman); Doris Gidley, petite valse, (Bossi); Kenneth Montee, serenade, (Eilenberg); Helen Perry, Spinning Song, (Elmenreich); Stella Smoot, petite valse, (Dennee); Dorothea Vogel, May Morning, (Heller); Francis Larimer, Historiette (violin), (Bloch); Selma Siegelman, sonatina G major, (Kuhlau); Marion Lowry, The Mill, (Jensen); Pauline Hollingsworth, Album Leaf, (Kirchner); Idella Purser, Misses Dudley and Sigrist, romance and polka (violin), (Daussoner); Miss Marie Jones, impromptu A flat major, (Schubert); Miss Reta Mitchell, Murmuring Zephyrs, (Jensen); Mr. Lloyd Herron, Obertass, Mazurka for violin, (Wientawski); Miss Marie Watron, impromptu, E. flat major, (Schubert); Dorsey Whittington, Barcarole, (Ehrlich); Miss Blanche Skelton, valse impromptu, (J. Raff); Mr. Clarence Bates, ballade, A flat major, (Chopin); Miss Mona Newkirk, Rhapsodie No. 12, (Liszt); Miss Clara Russakov, valse, E major, (Moszkowski), and Polonaise, E major, (Liszt); Misses Nellie Brigham and Loretta Payson, polonaise for two pianos, (Arensky).

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(Continued from last week)

Berlin, November 7, 1910.

At Bluthner Saal, a concert was given this week in honor of the 80th birthday of Dr. Karl Goldmark (who lives not far from Berlin) by the Hungarian Society of Berlin. A fine Symphony orchestra under the direction of Josef Stransky played a number of celebrated Hungarian works. Josef Szigiti a remarkable Hungarian violinist and Zsiros a celebrated organist of Budapest were the soloists of the evening. The programme opened with a grand organ concerto composed and played by Zsiros followed by the very well known Rustic Wedding Symphony by Goldmark, which was given in a most refreshing manner. The next number was the Goldmark violin concerto in A minor which fairly bristled with musical difficulties and this young man proved himself a real virtuoso in more ways than one, for all of the qualities called for by this fine concerto were met at every point, and the performer was accompanied throughout by the orchestra with such a splendid artistic glow and fine native feeling and color. Aladar Rado directed the orchestra in one of his own symphonic tone poems and the concert was brought to a close with Liszt's first Hungarian Rhapsodie arranged for orchestra.

We heard Josef Lhevinne in his second piano recital. The first part of his programme included a Bach-Liszt "Prelude" and Fugue a Corelli-Godowsky "Pastorale," which was produced with irreproachable ease, followed by the Saint-Saens arrangement of the Beethoven chorus from the "Ruins of Athens" which was also completely satisfactory. Apart from a group of pieces by Chopin, Ljadov, Cesar Cue and the Schultze-Elver Paraphrase on the Strauss walse which brought the programme to a close, the most exacting performance in the second half of Mr. Lhevinne's programme was the Theme and Variations (op. 88) by Rubinstein. Considering the inherent limitations of this work we must allow the pianist full credit for a reverent interpretation. It would be difficult for any pianist to save the work from producing an impression of being at times pretentious and at times ungrateful.

We heard Miss Leila Halterhoff, the young blind soprano from Los Angeles in her second Berlin concert. She sang from Franz, Schubert, Brahms and Wolf, and she achieved real success during the evening for she attacked every phrase in her most fascinating manner, and sang with abundant animation.

The Jean Gerardy concert is worthy of especial mention not only because he plays the cello in such an excellent, sound, straightforward manner, but also because he plays such great master works. Mr. Gerardy began his recital with a performance of Corelli's sonata in D minor, and he was also most successful in the Bach concerto accompanied by a stringed orchestra. Following the Boccherini Sonata (op. 6) the value of the pure melody was next shown with admirable simplicity in Haydn's concerto in D major. This concert brought back to me so vividly the last time I heard this great artist, which was at the old Columbia Theatre, the Sunday afternoon before the great San Francisco earthquake.

Yesterday (Sunday, November 6th) we heard the public rehearsal and this evening we are to hear the third concert of the Philharmonic orchestra with Arthur Nikisch as director and Busoni as soloist. The programme opened with a very long and almost tiresome symphony by Hugo Kaun which was given in Berlin for the first time. The intense unfamiliarity of the work seemed to have robbed it of its interest, and neither Herr Nikisch nor the orchestra made sufficient effort to restore its vitality. The second number was the piano concerto in C minor by Beethoven and Busoni played the work with a masterly conception that was magnificent to witness. After a short and interesting orchestral number by Lyadov which was also given in Berlin for the first time, Busoni was

again heard in the Spanish Rhapsodie by Liszt, which Busoni has arranged for piano and orchestra. It was quite evident that the Hungarian work appealed strongly to the artist's temperament and that he revealed in the perfectly legitimate opportunities it affords for display. In it the great brilliance of his technique and the splendid rhythmic power of his playing served him admirably, and he showed a vigorous appreciation of elaborate structural device, and of the progress made in building a tower of tone as the work advanced to a close, and the vast audience showered upon him the compliments he so richly won.

CHARLES MALLORY DUTTON.

THE TETRAZZINI CONTROVERSY.

At the time when first the newspapers began to publish columns of reading matter regarding the differences between Hammerstein and W. H. Leahy of this city on account of managing Tetrazzini this season, the Pacific Coast Musical Review published the following editorial paragraph in its issue of August 13th: "According to the latest press dispatches Tetrazzini is again in trouble with her managers and her contracts. W. H. Leahy of Tivoli fame, claims that he has clinched a contract with the famous Diva for an engagement at the Van Ness Theatre in conjunction with an Italian opera company to be brought to this city by Pollaco, the distinguished Italian opera conductor. On the other hand Oscar Hammerstein refuses to admit that his contract with Tetrazzini has expired and that he can introduce the popular singer as well as Leahy can. Being personally acquainted with Mr. Leahy and knowing the extent of his bull-dog tenacity and energy, we are willing to bet on Mr. Leahy every time and unless something unforeseen happens and the newspapers are quoting Mr. Leahy correctly, we feel assured that Tetrazzini will sing under the management of Mr. Leahy next season."

The above was published on August 13th and last Tuesday the news reached this city that Mr. Leahy has won out in the opening skirmish with Hammerstein and Tetrazzini will sing under his management throughout the United States. To our way of thinking there could not have been any other result to this controversy. Mr. Hammerstein may have a contract with an artist to sing at the Manhattan Opera House for a period of years, but he can not under any circumstances sell his artists to a rival house like so much furniture. The idea is preposterous and we are most assuredly on Tetrazzini's side. This high handed way of procedure of dealing with artists like with cattle is thoroughly in line with other New York managers' methods of not answering letters and just robbing the public of half an evening's entertainment without excuse or offer to make up for the omitted portions of the program. We are getting very sick of the money grabbing habits of the New York highway robbers in the managerial business and will look after them in fine shape. We have been told that we should not have criticized the firm of Rabinoff and Centanini for their dishonorable action toward the public of San Francisco, because they had influence in the East and might use their influence against this paper. Wouldn't this make you laugh? What do we care about these robber barons? This is a Pacific Coast musical journal and it will be published for the benefit of the Pacific Coast people and if New York managers think they can come here and bulldoze us into submitting to their imposition they are very much mistaken. We want it distinctly understood that this paper is absolutely independent and is published in the interests of the people and not in the interests of the New York managers. It is about time that something is published that really takes the cause of the people as a guiding star. The only party that we can see at all in this disgraceful Pavlova incident is the party that paid the money to see her dance and did not get return for that money. And here the matter ends for us.

Impresario L. E. Behymer of Los Angeles, was in San Francisco last Monday for a few hours on business and called at the Musical Review office. He spoke enthusiastically of the success of the Bevan Opera Company in Southern California and stated that the reports in the newspapers regarding the financial troubles of the company were not true. The average business done in the Southern metropolis was over nine thousand dollars a week and during the second week nearly twelve thousand dollars were taken in. Mr. Behymer is well satisfied with the musical outlook for the season and he is delighted with the fact that he started this year under finer auspices than ever before. Mr. Behymer was unexpectedly called here on important business and would have liked to spend more time, but was just able to stay from one train to another.

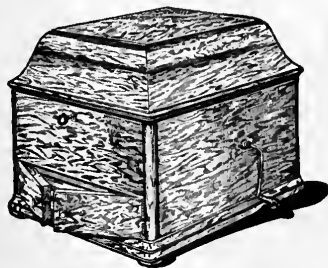
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THE DE GOGORZA CONCERTS.

Emilio de Gogorza, the eminent Spanish baritone and one of the finest exponents of the art of singing as well as a master interpreter of both modern and classic song literature will give two concerts at the Columbia Theatre assisted by Robert Schmitz, a young French pianist of whom some very good things are said. The first concert will be given Sunday afternoon, December 11th at 2:30 with the following exceptional program: *Itornio al Idol Mio* (Cesti), *O del Mio dolce ardor* (Gluck), *Diane Impitoyable* (Iphigenie en Aulide) (Gluck), *Pouvez vous ordonner qu'un pere* (Gluck), Mr. de Gogorza; *Chaconne* (Bach-Busoni), Mr. Schmitz; *Es blinkt der Thau* (A. Rubinstein), *Feldeinsamkeit* (J. Brahms), *Deception* (P. Tschaikowsky), *Cecilia* (R. Strauss), Mr. de Gogorza; *Pleine eau* (Ch. Koechlin), *Procession* (Cesar Frank), *Lydia* (G. Faure), *Le Cimetiere* (G. Faure), *Fleur jete* (G. Faure), Mr. de Gogorza; *Kermesse carillonante* (Widor); *Soiree dans Grenade* (Debussy), *Toccata* (Saint-Saens), Mr. Schmitz; *Mother o' Mine* (F. Tours), *Thou Art so Like a Flower* (H. Hadley), *The Rose Awaits the Dewdrop* (H. Hadley), *Ballad of the Bony Fiddler* (W. G. Hammond), *Love's Retreat* (Bruno Huhn), *The Lark Now Leaves Its Wat'ry Nest* (H. Parker), Mr. de Gogorza.

The second concert will be given just a week later, Sunday afternoon, December 18th with the following entirely different list of works: *Come raggio di sol* (Caldara), *Plaisir d'amour* (Martini), *Air de Montauciel* (Monsigny), Mr. de Gogorza; *Premiere Ballade G minor* (Chopin), *Valse C sharp minor* (Chopin), Mr. Schmitz; *Mondnacht* (Schumann), *Wenn ich in deine Augen seh'* (Schumann), *Widmung* (Schumann), Mr. de Gogorza; *Serenade de Don Juan* (Tschaikowsky), *Deception* (Tschaikowsky), *Le marriage des roses* (C. Frank), Mr. de Gogorza; *Scherzo valse* (Chabrier), *Jardin sous la pluie* (Debussy), *Kermesse carillonante* (Widor), *Toccata* (Saint-Saens), Mr. Schmitz; *Air "Vislon Fugitive"* (Herodiade) (J. Massenet), Mr. de Gogorza; *Gipsy Joe* (J. C. H. Beaumont), *Comfort* (A. von Fielitz), *Love's Retreat* (Bruno Huhn), *Ballad of the Bony Fiddler* (W. G. Hammond), *The Lark Now Leaves Its Wat'ry Nest* (H. Parker), Mr. de Gogorza.

Seats are now on sale at Sherman Clay & Co's. the prices being \$2.00, \$1.50 and \$1.00. On Sunday the box office will be open at the theatre after 10 A. M. and phone orders will receive courteous attention. On Tuesday afternoon, December 20th the music lovers of Alameda county will hear de Gogorza at Ye Liberty Playhouse in Oakland, with a still different program as follows. For this event seats are obtainable only at Ye Liberty box office on and after next Wednesday. Here is the splendid offering: *Itornio al Idol Mio* (Cesti), *Romance d'Ariodant* (Mehul), *Air "Diane Impitoyable"* (Iphigenie en Aulide) (Gluck), Mr. de Gogorza; *Fantasie et Fugue G minor* (Bach-Liszt), Mr. Schmitz; *Pleine eau* (Ch. Koechlin), *Les Eventails* (L. Urgel), *Lydia* (G. Faure), *Fleur jete* (G. Faure), *Suzanne* (E. Paladile), Mr. de Gogorza; *Thou Art so Like a Flower* (H. Hadley), *The Rose Awaits the Dew Drop* (H. Hadley), *Ballad of the Bony Fiddler* (W. G. Hammond), *Love's Retreat* (Bruno Huhn), *The Lark Now Leaves Its Wat'ry Nest* (H. Parker), Mr. de Gogorza; *Prelude C sharp minor* (Rachmaninow), *Au Couvent* (Borodine), *Islamey* (Balakirew), Mr. Schmitz; *En Calea* (Alvarez), *A Granada* (Alvarez), *Tavira la Romeria* (Feast at the Hermitage) (B. Ercilla), Mr. de Gogorza.

ORPHEUM.

Hymack, the chameleon comedian who on the occasion of his vaudeville debut three years ago at the Empire Theatre, London, set the play-going community of that city talking and a little later perplexed Paris and last season had New York guessing, will be the headline attraction at the Orpheum next week. "Marvelous Griffith" will be another potent attraction. The visits of lightning calculators and mental arithmeticians are by no means infrequent but in Griffith a phenomenon has



MME. TETRAZZINI.

At Dreamland, Monday Evening, December 12th, Saturday Afternoon, December 17th, Tuesday Evening, December 20th, and Oakland, Thursday Evening, December 15th at Ye Liberty Theatre.

been discovered that completely eclipses anything previously witnessed in this line. The musical comedy star, Hilda Thomas, and the quaint comedian Lou Hall will present the successful comedietta "The Substitute." It affords Miss Thomas a chance to sing a couple of songs and to display some clever character acting. Ruby Norton and John E. Stanley are expected to prove among the most popular features of the new bill. Their contribution consists of song, comedy and "josh" and their notices are highly eulogistic.

The fourth recital of the pupils of Miss Delia Griswold which was to have been given at Kohler & Chase Hall last Monday evening and which was postponed on account of the sickness of three of the soloists will be given next Tuesday evening, December 13th. An interesting program will be presented which will appear in this paper after the recital. Of course the concert will take place at Kohler & Chase Hall.

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Nina Holloway Ward, contralto, gave the following program at the Dreyfus studios in Los Angeles, on November 19th: (a) Boat Song (Ware), (b) Love is a Rose (Souci), (c) Robin (Stevenson); (a) Caro laccio, dolce no do (Gasparini), (b) Amarillo, mia bello (Caccini); (a) Slave Song (Riego), (b) O Bind My Hands (Chase); (a) Roses in June (German), (b) One Little Weed (Pycke), (c) Mammy's Lullaby (Jamison); (a) The Bluebird (Zerbe), (b) Lullaby and Good Night (Brahms).

Francis Rogers, the splendid American baritone soloist who was heard here to great advantage at the Sembrich concerts last season, gave an annotated program at Mendelssohn Hall, New York, on November 10th which proved to be a brilliant success. The program included songs from 1685 up to the present day and proved to be of great interest artistically. The audience and the press was unanimous in its commendation and Mr. Rogers has every reason to feel proud of his triumph.

The following program was given at Sherman, Clay & Co. Recital Hall last Saturday afternoon, December 3d: Oscar Sidney Frank, baritone, Frank L. Grannis, at the Player Piano; Valse Bleue (Margis), Estey Pipe Organ; (a) The Rose, The River and the Sea (Noel Johnson), (b) I Love You Truly (C. Jacobs Bond), (c) A Bowl of Roses (Clark), Oscar Sidney Frank, with Cecilian Player Piano Accompaniment; A Few Minutes with the Victrola; Meet Me Tonight in Dreamland (Whitson-Friedman), John Young with Orchestra; Perle Bresil ("Thou Brilliant Bird") (F. David), Emma Calve; Traviata (Verdi), Maria Calvany—Titta Ruffo with Orchestra; (a) Coppelia Ballet (Valse Lente) (Delibes), (b) La Lisonjera (The Flatterer) (Chaminate), Cecilian Player Piano; (a) Aus meinen Thranen Spiessen (from Dichterliebe) (Schumann), (b) Maiden with the Lips so Rosy (J. Gall), (c) Ma Curly-Headed Babby (Clutsum), Oscar Sidney Frank, with Cecilian Player Piano Accompaniment; (By Request) Ballade A flat (Chopin), Reproduced by the Welter-Player, as played by I. J. Paderewski.

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(Continued from last week)

Oakland, November 28, 1910.

The Franklin Carter String Quartet gave a fully satisfying concert at Wilkins Hall, Berkeley, last Tuesday evening. There was a large audience, but that is only en passant. The playing's the thing. This was the delectable fare offered: Quartet No. 10, D minor, (Haydn); Kol Nidre (Max Bruch), Viola Solo; Minuet (Carter), Andante Cantabile (Tschaikowsky); Quartet No. 2, D major, (Borodine). Nothing could have surpassed the simplicity, gayety and genuine innate charm of the playing of Mr. Carter's organization in the Haydn Quartet. The minuetto was positively saucy in its interpretation, and the way the players tossed its merry phrases back and forth amongst themselves was simply delightful and nothing less. After all there are no quartets among classic writers which give more real joy—light-hearted, child-like glee, if you like—than those of Papa Haydn. The Borodine, modern, but quite creditable, and quite tangible as to content and bearing a Notturmo as one of its movements, was also played with full comprehension, and most equal flawlessness of detail. The lovable Andante of Tschaikowsky blossomed out in new efflorescence along its familiar paths. Mr. Carter's Minuet while very short was yet, I think, complete, though I missed a definite Trio, or Musette and a definite return to full acceptance of the Minuet itself. In other words, it might be a little extended, though not to destroy its compactness.

The viola solo by Mr. Chatterly discovered this newcomer to be master of an instrument too seldom played as a solo instrument. So little is it thus employed that violoncello and violin literature has usually to be selected for its exploitation. Mr. Chatterly is an Englishman, and but recently came among us, I am told. He should make a place for himself here at once—indeed has likely already done so. Mrs. Chatterly accompanied him at the piano. The men over whom Mr. Carter holds a guiding, but by no means too obvious a power, are William McKinney, second violin, Mr. Chatterly, viola and James de Fremery, Jr., violoncello. Further concerts by this band of excellent players will be awaited with more than usual pleasure.

* * *

The Hillside Club of Berkeley will give a concert on November 30th for the piano fund. The executants are Mme. O'Moore, violinist, John Carrington, baritone, and Mrs. Richardson, accompanist. The program promises well.

* * *

Oakland, December 4, 1910.

The concert of the Alameda Unitarian Club last Wednesday evening marked the close of the club's fourteenth year. The Golden Gate Quartette sang with great artistic effect several fine songs; indeed, no quartet hereabouts achieves the art of this one. Mr. Henry Perry gave several solos, as always with full mastery of his big and manful voice. Mrs. De Los Holt, a newcomer, was heard in contralto solos. Mrs. Holt sang under a special disadvantage, in that, by mistake, her rather inexperienced accompanist played her song in the key in which it was written, although having practiced it many times a half-step lower, that key suiting better Mrs. Holt's voice. Every singer knows what sad havoc is thus created, and how hampered even a fully proficient vocalist would be in such circumstances. I believe that before appearing on an important program, Mrs. Holt might well have studied longer, for I am told the entire period of her study is only two years; yet she has a voice of promise, and although her appearance at this time may have been ill-advised, I am certain, she will advance as a singer. She must take this criticism kindly, as it is given in such spirit. Had she no talent, it would be easy to dismiss her part with a phrase. The greatest possible interest centered in the appearance of Miss Helen Sutphen, coming before the Alameda public for the first time since her return from four years in New York. She played the slow movement from the Vieuxtemps concerto beloved

by violinists, with a breadth, surety, nobility of tone almost masculine, plus the feminine restraint. Possibly she has not been heard more advantageously since her return. Mrs. Charles Youngberg showed a genuine talent for accompanying, in this and Miss Sutphen's other offerings.

ELIZABETH WESTGATE.

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The great and growing need of well trained organists for the churches of our country, and the confessedly inadequate means for competent instruction as well as daily practice for students justify the University of the Pacific and its Conservatory of Music in the effort to provide the facilities necessary to enable music students to prepare themselves fully for the responsible work to which a church or a concert organist is called. A large and exceptionally fine concert pipe organ of three manuals and pedals with all combinations has been installed by W. W. Kimball Co. of Chicago in the handsome and spacious Auditorium of the University.

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As the demand for pipe organ instruction has been already so large, the University saw fit to acquire another pipe organ of two manuals and pedals which is now installed in the practicing halls of the University and is devoted to practicing use only. The University and its Conservatory of Music is now in its 60th year of activity with a larger enrollment of students than ever before.

The faculty of the Conservatory of Music consists of the Dean, Pierre Douillet, who next to his acknowledged ability as one of the leading pianists, proved himself to be an excellent upholder of the interests of the Conservatory. Wilbur McColi, pianist and organist, pupil of the famous virtuoso, F. Busoni, and student in both New England Conservatory of Music in Boston and Royal Conservatory in Munich.

F. H. Zimmerman is by birth and education a German. He taught at Prevost's French Institute in New York and was Director of the Conservatory of Music of Lincoln University. Clarence Urmy, poet and musician who established for himself an envious reputation as a teacher. Thomas V. Cator, who after finishing the course of study at the University of the Pacific under Dean Pierre Douillet, spent two years with Leschetizky in Vienna. The voice department is in the hands of Mrs. Nitalia Douillet, wife of the dean, who possesses a beautiful soprano voice. Her method is of the pure Italian bel canto. Miss Nella Rogers, a student of Oberlin Conservatory and also of Mme. La Grange in Paris and Graziani in Berlin. Mr. C. Urmy, choir master of Trinity Church and experienced vocal teacher.

The theory of music and composition is taught by W. J. McCoy, celebrated composer of the music dramas "Hamadryads" and "Cave Man" which were performed by the Bohemian Club of San Francisco, and Miss Anna Bell Wythe, a graduate of the Conservatory of Music of the University of the Pacific and a successful composer of songs. Nat. J. Landsberger, violinist and a widely known pedagogue is at the head of the violin classes. Miss Dorothy Pasmore, a talented violoncellist, is the attraction for violoncello students. Charles S. Weber, instructor of tuning and instrumental mechanics.

MR. HOWELLS ON VAUDEVILLE.

One of the imaginary persons in William Dean Howells' new book of essays, called "Imaginary Interviews," makes a strong plea for vaudeville, which the author seems to consider quite as "legitimate" as other forms of art which have developed naturally in response to popular tastes. Says this interviewer: "I should like to have that lovely wilding growth delicately nurtured into drama as limitless and lawless as life itself, owing no allegiance to plot, submitting to no rule or canon, but going gayly on to nothingness as human existence does, full of gleaming lights, and dark with inconsequent glooms, musical, merry, melancholy, mad, but never-ending as the race itself." He adds that vaudeville "appeals to a public not sophisticated by mistaken ideals of art, but instantly responsive to representations of life. Nothing is lost upon the vaudeville audience, not the lightest touch, not the artist meaning."

Signor Riccardo Lucchesi has re-written the organ score of his Mass in E flat, stolen from the library of St. Vibiana's cathedral a year ago, and it will be heard at that church on the coming Easter Sunday. Signor Lucchesi's students will soon be heard in another song recital.



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SAN FRANCISCO, SATURDAY, DECEMBER 17, 1910

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TETRAZZINI'S SENSE OF GRATITUDE.



HE other day W. H. Leahy, manager of Tetrzzini, and the editor of the Pacific Coast Musical Review met on a street car. This is about the only way one is likely to be sure and meet Mr. Leahy now-a-days. As was but natural the conversation soon drifted to the subject of Tetrzzini

and incidentally about Mr. Leahy's obstacles in New York, principally due to Oscar Hammerstein, the impressario, who has threatened the American people to take his doll rags and go to London because they did not think it fit to boycott the Metropolitan Opera House and come to the Manhattan Opera House which belonged to Mr. Hammerstein. We used to have considerable admiration for Mr. Hammerstein when he boldly came out and said that he would give opera for the people so that the music students could afford to attend grand opera at reasonable prices, but we lost absolute faith in Mr. Hammerstein's generosity when he began to speculate in opera and sold out immediately when he found the people would not at once desert the rival opera house and permit him to monopolize the operatic game. We lost further faith in Mr. Hammerstein's humanitarian policy when he tried to sell Tetrzzini with the Manhattan Opera House to the Metropolitan like so much furniture without even asking her whether she was satisfied with such an arrangement. And when he finally tried by fair means or foul to prevent Tetrzzini from appearing in the United States at all, unless under his management or under a management he might dictate we lost our respect for the man and have come to regard him with that loathing with which we regard any bully or slave driver who wants to rule by means of brutality and show of force.

Mr. Leahy told the editor of this paper of the many ways in which Hammerstein and his satellites tried to prevent Tetrzzini from coming to San Francisco. This precious clique treated him exactly as some of the managers and manufacturers have been treating this paper. They have no use for anything unless it comes from New York and anybody outside of New York is regarded by them as a farmer or villager who exhibits an inexcusable presumption if he dares to consider himself entitled to attention from the metropolitan el-

ements. We shall have more to say about this attitude of Eastern manufacturers and managers toward Pacific Coast managers and institutions in the Holiday Number of this paper and we shall incidentally refer to a remedy which this paper has been suggesting to the managers and music dealers of the Pacific Coast to reciprocate for this selfish and independent attitude of the New York elements. It is but just to state here that Mr. Leahy considered Marc Blumenberg of the New York Musical Courier as the only musical force of moment in New York that stood by him in this fight and showed plainly that he sympathized with Tetrzzini and her manager. The Pacific Coast has always been treated fairly by the Musical Courier and so has this paper. Indeed the musicians of the Pacific Coast and the Pacific Coast Musical Review have been treated much fairer by the Musical Courier than by any other Eastern publication nearly all of which have spread reports that the Musical Courier owned an interest in this paper, because we happened to be friendly to it. And because of this friendly attitude these fine specimens of public journals have tried their level best to injure this publication in the eyes of artists and musicians, but they have not succeeded and we shall yet live to refute their lies and calumnies. Now in the face of all this bitterness that exists in New York against Tetrzzini and W. H. Leahy the two have steadily stood by one another. The Diva could easily have secured engagements at the Metropolitan or with other managers and would have packed the houses, but she told Mr. Leahy that in case she lost the suit and was prevented from singing under Leahy's management she would not sing in America at all, but would go with him to San Francisco, spend a few weeks vacation and return to Italy.

It is not often that we devote editorial space to the sentiments of great artists, but it is so rare that an artist of the sensational reputation of Tetrzzini knows the meaning of the word gratitude that we deemed it wise to call prominent attention to this fact. Hammerstein and his coterie have threatened Tetrzzini with annihilation, if she dared to appear under Mr. Leahy's management. What! A manager from San Francisco! Perish the thought! What is San Francisco, anyway? It is only a little village on the West Coast of America. I, Hammerstein, and my old friends are the only persons fitted and justified to manage prima donnas. No one has a right to choose a manager from the Pacific Coast. All we in New York care about the Pacific Coast is to go out there and get some of their dollars to pay up the deficits we make in the Eastern "musical centers." This paper has long felt this attitude and it is beginning to resent it and the people out here are beginning to resent it and our managers on this Coast and our music dealers are beginning to discover that there are other ways of managing artists and selling instruments besides getting them from someone who lives in New York. The truth of the matter is that Tetrzzini made her first sensational success in San Francisco through W. H. Leahy. She then was engaged in London on the strength of her San Francisco success. And she only appeared in New York after she made her triumph in London, San Francisco not being sufficiently important according to New York principles to be entitled to recognition. Tetrzzini has always maintained that she owed her success to her San Francisco engagement and Mr. Leahy and now she shows by her actions that her words were sincere. All honor to an artist who possesses such a sense of gratitude!

TETRAZZINI WELCOMED HOME AMID SCENES OF FRENZIED ENTHUSIASM

An Unforgettable Scene Was Enacted at Dreamland Rink Last Monday Evening When the Famous Diva Proved She Had Lost Nothing of Her Charm and When W. H. Leahy Justly Shared In Her Triumph

By ALFRED METZGER



WELL Tetrazzini has returned and the result has been exactly as was to be expected. Dreamland Rink was thronged with a multitude of about four thousand people from all stages of society that tried to vie with each other as to who could yell the loudest or make the most noise. If anyone claimed that there could not exist as much excitement at a concert than at a football game or at a prize fight certainly attended the homecoming of Tetrazzini or else he would be in his mind. For downright display of quixotic frenzy the audience at Dreamland Rink had anything I ever witnessed before nailed to the mast. The outbreak of insane exuberance often-times took the most inadequate moments to make itself felt. The middle of an aria, the craning of Tetrazzini's neck, the repeated wonder, astonishment and sometimes fright of her expressive eyes and features gave ample opportunity for those who came there to ease their chests of suppressed steam. It was a scene that no one will ever forget who witnessed it and the like of which, the writer at least, has never witnessed before anywhere in the musical world where he had an opportunity to witness musical events. In fact it was far more thrilling to me to watch an audience gone mad for joy than to watch Tetrazzini sing her arias and encore numbers, for the latter I had already heard before; but I had never seen a San Francisco audience, or any audience for that matter, quite so forgetful of dignity and propriety as the one that welcomed home Tetrazzini after her wonderful triumphs abroad and at the East. That any human being who can change four thousand usually sane and well behaved people of our best element into four thousand maniacs that scream and yell and stamp and shriek, most assuredly stands above the level of the average human being and is deserving of every particle of such demonstration as her admiring fellow men and women may pour over her.

As the readers of the Pacific Coast Musical Review well know we never shouted with the multitude about Tetrazzini. Upon looking back in the files of the Musical Review I find several critical reviews regarding the Diva which dealt more or less with the scientific exposition of voice culture, but I find one thing contained therein that repeats itself continuously and that is the wonderful and even marvelous quality of her soprano voice. That is the mainspring of her success. It is a voice the like of which I have never heard and possibly never expect to hear again. It possesses a singular sweetness and pliancy. It is of the same quality as that of Caruso. In the matter of quality of voice I am absolutely willing to acknowledge that no such voice exists today among the best known artists of the world. It is so singularly mellow and flute like that when occasionally Tetrazzini sang to a flute obligato and the two instruments blended in certain tones there was a peculiar buzzing sound in the atmosphere which showed that the two characters of the sound were exactly alike—namely, the quality of the flute and the quality of the voice. As has been stated several years ago we consider Tetrazzini's voice in the highest register as absolutely flawless, the middle and lower register while somewhat re-enforced today still does not possess that resonance and mezzo character which even a colorature soprano often exhibits. In Tetrazzini's case this is, however, not necessary as her particular forte represents the colorature style of vocal art and the middle and lower register such as she possesses is perfectly sufficient to serve these artistic ends. Had she selected songs of the Schumann or Schubert order such lack of resonance in the middle and low register would have been inartistic, but since she very wisely omits the classic song from her programs it would be unjust to criticise a failing which had no opportunity to assert itself on this occasion. We therefore are willing to acknowledge with as much enthusiasm as all our brethren of the daily press that Tetrazzini's voice, as a voice, stands supreme among all the soprano voices we have had the pleasure to hear.

We were glad to see Tetrazzini bring out W. H. Leahy at the end of the concert. For when it comes to the answer of the question as to who discovered the Diva there is only one answer and that is W. H. Leahy. It was he who went to Mexico and listened to the company of which Tetrazzini was a member. It was he who told me on his return that he had discovered the most wonderful colorature soprano of the time. It was he who wisely refrained from heralding Tetrazzini publicly until she took her audience by surprise and thus made her victory doubly safe. It was Leahy who continuously nursed the success of Tetrazzini and fanned the embers of enthusiasm with his own faith and loyalty. No manager can gain a hearing for his artist unless he shows by his action and his manner that he absolutely believes what he says and that his heart and soul has been subjugated to the personality he desires to enshrine in the hearts of the people. W. H. Leahy exhibited such faith and loyalty of his treatment of Tetrazzini. After the Diva left San Francisco Leahy did not lose her from sight. He followed her in spirit to London and rejoiced in her triumphs. He went with her mentally to New York and extolled over her wonderful victory in the American metropolis. And he finally followed the progress of her differences with Hammerstein, ceased a golden opportunity, made a flying trip to London and closed a contract with her, while Hammerstein went around the streets of New York and boasted that Tetrazzini would sing under his management and under no one else's. It was Leahy who brought Tetrazzini back to America. It was Leahy who stayed with her in New York and helped her fight the operatic trust of which Hammerstein seemed to have succeeded to make himself the head. It was Leahy who through his shrewdness and tenacity helped win the fight in New York and it was Leahy who finally brought Tetrazzini back to San Francisco. Surely no manager was ever brought upon the stage with more justice than W. H. Leahy who is directly responsible for Tetrazzini's triumphs and without whom the Diva would still travel in South America and Mexico for the rest of her life.

And now I am supposed to review the event from a critical point of view. But what can I do? The four thousand people at Dreamland Rink were crazed with joy. The critics on the daily papers forgot their dignity and raved with the multitude. My friends asked me with tears in their eyes: "Wasn't it marvelous?" Now, tell me, what is a poor lonesome critic going to do? On the other hand Tetrazzini sang last Monday in a concert "Caro Nome" from Rigoletto, "Una Voca Poca Fa" from the Barber of Seville and the Mad Scene from Lucia. What in the name of all that is reasonable is there to be criticised? Surely not Tetrazzini. Not if I want to save my life in San Francisco. Do you remember when Dr. Cook returned from his trip to the "North Pole" and all papers were full with his wonderful story? Do you remember how the government of Denmark received him officially and the scientific societies of that country presented him with degrees of honor? Everyone was mad with joy. What do you think would have happened to a scientist who would have said that Dr. Cook did not discover the North Pole? And even Commander Peary when he finally returned and told his honest opinion of Cook's unreliability was abused and ridiculed by the press. But time finally proved to be an inexorable judge and Dr. Cook was shown in his true colors. The multitude believed in Cook and if the scientists had not finally announced that his proofs were insufficient, the people would today believe that Dr. Cook discovered the North Pole. Well, it requires scientific musical knowledge to criticise Tetrazzini. The multitude only hear the magnificent voice. It knows nothing and is not expected to know anything about the science of vocal art and consequently it sneers at anyone who in the face of such marvelous enthusiasm would dare to point out certain faults in a public idol. We have tried this before and were the victim of all kinds of verbal and written abuse. How dared we find fault with Tetrazzini? Who are we anyway that we were permitted to express our honest opinion? That fellow Metzger knows nothing about music

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and his paper isn't known and he is a sour, ignorant and jealous individual anyway. So there you are. What is a poor lonesome critic to do?

And yet on the other hand we are writing this paper for musicians and students. And these members of the musical cult depend upon us to tell them the truth about musical events without fear or favor. We cannot injure Tetrazzini's success either financially or in any other way. She will continue to pack the houses from top to bottom, no matter what we say about her. But we can do a great deal of good to vocal students who may be influenced by the excitement created by Tetrazzini and take note of the fact that she only studied six months singing and sings naturally and they may imitate her style of singing which without her voice becomes pretty nearly "a lesson how not to sing." It is the Tetrazzini voice that hides her many vocal faults and inasmuch as the multitude only listens to the voice and nothing else and inasmuch as this same multitude confuse a pure "liquid" tone for heart and soul behind it, the music student will realize that the multitude is not able to judge in regard to scientific vocal culture, although it has a perfect right to be delighted and pleased and enthusiastic about anything that may suit its fancy. But as little as a vocal student would ask his father, mother, sister or brother to give him singing lessons just as little is the layman competent to judge the inner ramifications of the art of song. And so we who pretend to know something about singing after having made a special study of it are in a better position to judge the vocal art than anyone who has taken no time in informing himself of the various rules and laws necessary to command the respect of the cognoscenti. We do not begrudge Tetrazzini her success. May she continue for years to make her audiences happy and pack the theatres and count her well earned dollars by the thousand or million! We certainly wish her luck and also wish luck to her splendid manager, W. H. Leahy. But here our interest ceases and we must be permitted to conclude this article by giving our honest impression of Tetrazzini's qualities as a vocal artist.

Again let us repeat that her voice is a rare instrument. It is indeed "freakishly" rare. It possesses a singularly flexible quality that caresses the ear and sends waves of delight through your entire nervous system. But here Tetrazzini's knowledge of the vocal art almost ceases. There is one more remarkable trait of her singing and that is a truly wonderful command of the art of staccato singing. That is to say she knows how to gain striking effects with a short, quick and spasmodic manner of hitting short notes. This is one of her most successful tricks in gaining public enthusiasm. On the other hand her legato singing is very faulty. That is to say when she is supposed to sing a run quickly up and down the scale she does not hit the notes accurately, but often slurs them and they become blurred. Instead of a concise scale in which every single note should be plainly noticeable to the ear she sings up and down the scale with a sliding effect blurring the notes and making the scale indistinct. Her legato singing therefore is faulty. Her breathing is inaccurate. That is to say she takes a breath quite frequently in the middle of a note, of a word, of a phrase, instead of breathing at a time when the meaning of the sentence is perfectly clear. For instance if you sing "the meadows are green" you should not take a breath until the period. You should not sing "The meadows (breath) are green," but you should sing the complete sentence before breathing. We have not sufficient space here to go into further particulars, but this gives a slight idea of what we mean. Tetrazzini breathes simply whenever she likes and because the public does not care what Tetrazzini does or how she does it, it would be very injurious for a pupil to imitate this mode of singing. Then the Diva does not seem to know the meaning of real soul and emotion, that is to say the stronger emotions like genuine passion. She succeeds in getting certain "cute" effects from her singing and by means of little mannerism makes her audiences laugh or giggle, but she has not yet succeeded in our hearing to make tears of emotion come to anyone's eyes. There was no better opportunity for her to bring tears than while singing "Home Sweet Home."

Here was a psychological opportunity. She had been away for five or six years. She had been discovered or in other words artistically born in this city. After many obstacles and trials she finally has come to us who discovered her. She truly has come to her "Home Sweet Home." But did the singing of her "Home Sweet Home" really bring a lump in your throat? I doubt it. At least there was no one within the reach of my eyes who was in the least affected by it any more than by her singing of "Voi che sapete" as an en-

core, which also did not bring the tears to any eyes as it would have, had a more emotional singer interpreted it. The truth of the matter is that Tetrazzini possesses a perfect vocal organ which she has in absolute control and which control has come to her without an effort. She has acquired certain tricks of the art which appeal to the masses and with this power she sways her audiences. She is truly a musical freak for a singer who can, without the leading essentials of vocal art, arouse such frenzy of enthusiasm as she does, is a freak in the sincerest sense of the word. Take her encore of a Spanish song and compare it with the manner in which Gogorza sang a Spanish song a day previously and you will find a vast difference. You will find the difference between serious and superficial vocal knowledge. Tetrazzini lacked the necessary sense of rhythm, the dainty crescendo and diminuendo effects, the occasional *accelerando* and *ritardando* without which Spanish music is not Spanish. It is the real musical soul and insight, the pronounced sense of rhythm that is missing. The moment Tetrazzini leaves her colorature work and delves into song her weakness becomes apparent and her managers will do well to restrict her concerts to colorature works. Here she shines supreme and she can do anything she likes as nearly all colorature arias are written "at libitum." Upon the entire program last Monday there was not a number sung by Tetrazzini with which she did not take the most glaring liberties that we ever noticed. She changed entire phrases, left out notes, added new notes and many other changes in the composition. Only a serious musician can understand the effect made upon a sensitive musical ear by having a composer's work deliberately changed. The public don't care a rap whether Tetrazzini changes these works or not. But we who publish a musical journal must care and we must publish these things if we want our readers to continue having faith in our opinion. Among the assisting artists at the Tetrazzini concert we desire to call especial attention to the excellent flute obligatos of Walter Oesterreicher who really proved himself equal to any artist of this instrument ever heard here. His tone was pure and mellow and he never failed to be one, in rhythm and technical brilliancy, with the singer. These flute obligatos to colorature arias are so snugly fitted to the work of the soloist that the least tardiness or carelessness on the part of the flutist would mar the entire performance. It requires a thorough musician and even virtuoso to give satisfaction and Walter Oesterreicher certainly covered himself with glory on this occasion.

We have devoted so much space to Tetrazzini that there is but little for Paul Steindorff and his orchestra and Frederick Hastings, the baritone and Andre Benoist, the accompanist. Mr. Hastings was here before with Nordica and all we can say is that he has not improved. He lacks color in his voice and temperament to a remarkable degree. Andre Benoist is as astute and thorough a musician as he has always been. He, too, has been heard before both with Gerardi and Nordica. He is a splendid pianist and accompanist. Steindorff's orchestra did not have much opportunity to show off, but what it did was done well and the accompaniments to Tetrazzini's songs and arias were very delightful. In conclusion we desire to say that we never believed that Tetrazzini would make as great a name for herself in the musical world as she did. We have been sadly mistaken and we admit that we can not understand to this day how and why it all happened. We give Mrs. Anna Pratt Simpson of the Call the credit of having predicted correctly in her criticisms as far as Tetrazzini was concerned. But we still maintain our position which is based upon actual knowledge and study of the art of music that Tetrazzini is, seriously speaking, not in the class with Patti, Sembrich or Melba and we stick to this opinion until time shall vindicate us. The truth is that Tetrazzini is in a class by herself. There will be a concert this afternoon and next Tuesday evening. If you want genuine excitement go and hear Tetrazzini, you will not regret it. She is surely a sensation in the truest term of the word.

THE MUSICAL REVIEW'S HOLIDAY NUMBER.

The Holiday Number to be published by the Pacific Coast Musical Review will be the largest musical paper ever published on the Pacific Coast. It will contain several very important articles on music in the far West. It will be a splendid souvenir for a New Year's gift. Those who desire to mail it to friends should leave their orders early, for the edition will be limited and last year many were disappointed because they did not succeed in securing any extra copies. The price of the Holiday Number will be fifteen cents.

ORPHEUM.

Edwin Arden, the popular young dramatic star, comes to the Orpheum next week with a romantic one-act drama named "Captain Velvet," which he has written for himself and in which he is said to particularly excel. It is described as one of the tensest and best acted plays ever seen on the Orpheum circuit. Mr. Arden is a talented actor of splendid experience and will be remembered in this city for his clever work in "The Morals of Marcus" in which he shared the honors with Marie Doro two seasons ago. He is well supported by Olive Templeton, Edwin Fowler and Raymond Meyer. Alexander and Scott, last season the most important feature of Cohan and Harris's Honey Boy Minstrels are back in vaudeville and will present a new skit called "From Old Virginia" which has proved one of their greatest hits. Joe Jackson styled "The European Vagabond" will introduce his unique, attractive and humorous performance. Single handed he provides one of the most remarkable cycling acts ever seen. There are no sensational features in it, but the tricks he does show new possibilities on a single and double wheel. "A night in a Monkey Music Hall" which will be presented by Maud Rochez will be remembered as one of the cleverest and most amusing animal acts that have ever been presented on the Orpheum circuit.

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The Great Contralto



By JULIAN JOHNSON

Los Angeles, December 12th.

From the standpoint of purely local interest, the chief event of the past week in musical circles was the concert on Thursday evening at the First Congregational Church, of the orchestra of that well-known religious institution. This orchestra, under the direction of William H. Mead, gave an extended and varied programme consisting of nothing but the efforts of Los Angeles composers. The talents represented were M. F. Mason, Dr. Ross A. Harris, N. I. Ridderhof, Robert W. Messinger, Laura Zerbe, Charles E. Pemberton, Henry Schonefeld, Frederick Stevenson and W. D. McCaughey. The First Congregational Orchestra is, I think, the finest body of purely amateur players in the entire West. It was organized in 1895, and has remained steadily under the patient, skilful and apparently untiring direction of Mr. Mead. It contains now fifty-four members, and the instrumentation is complete. It gives three regular concerts each season, and in addition is heard at various other functions, such as special musical services of the famous church with which it is connected, and local concert affairs. This orchestra also makes trips around Southern California occasionally, and the members enjoy these occasions both as musical events and as outings. The entire membership is young, hence there is an enthusiasm and spontaneity in the playing which is not found in older orchestras.

* * *

LYRIC CLUB—The Woman's Lyric Club was heard in its season's first concert, also on Thursday evening, and, as it happened, within a stone's throw of the big building in which the Congregational instrumentalists were entertaining a capacity audience. The Lyric Club is something like the Ellis Club, not only in the fact that both institutions have the same director, Jean Baptiste Poulin, but likewise in the incomparable rank and file. In the Lyric Club, as in the Ellis Club, professional musicians predominate. It is a thrilling thing to hear the silvery voices of a score of solo sopranos and an equal number of trained contraltos blending in chorus. I have often thought that a combination of these two choruses in an oratorio would give marvelous, one might say sensational, results. But as far as Southern California is concerned, oratorio seems entirely out of date. Perhaps repeated poor productions, when directors, struggling as frantically as automobilists in a road race, endeavored to overwhelm with quantity, almost to the entire neglect of quality, have written "Finis" and "Here Lies" above oratorio in Los Angeles. A soloist of special interest at the Lyric concert was Henry Balfour, tenor of a wonderful voice. Mr. Balfour was heard in an aria from "Manon" and several other selections. It is to be hoped that the naturally great vocal organ of Mr. Balfour will be tendered the chance it deserves before long—and also that his astuteness in finding something really worth while will match his voice. Mr. Balfour should not vegetate longer.

* * *

HARTMAN'S NEW SHOWS.—Ferris Hartman, toiling with his characteristic energy and highly original enterprise, is now giving Los Angeles lovers of musical comedy a very unusual series of new shows. "Nearly a Hero," last week, succeeded by "The Earl and the Girl," both entirely new to the stock stage, and more novelties are to follow. The intrinsic value of these pieces is no more than that of most musical comedies, but the humor of Hartman, the unparalleled beauty of his chorus and the real acting ability of his other principals make up enough for lacks in the books, and the offerings, whatever their calibre, are invariably entertaining when they have been remodeled—as usual—by the shrewd hands of Hartman, and frequently half re-written by Walter DeLeon. Mr. Hartman's annual Christmas spectacle, "The Toymaker," will go on next week, to the delight of hundreds of Los Angeles children—and their papas and mamas, too.

Sig. J. S. Wanrell has been asked to furnish a musical program for the Papyrus Club on Thursday afternoon, December 15th. On this occasion he will introduce his pupil M. Sokolay, a tenor of remarkable voice and musicianship. Mr. Sokolay will be assisted by Miss Fay Carranza, a pupil of Mr. Wanrell's and Miss Alice Dolan, pianist. Miss Mamie Moynihan will be the accompanist. The program will be as follows: Part I—My Native Land (F. Mattei), Sig. Joaquin S. Wanrell; Fantasie Impromptu op. 66 (Chopin), Miss Alice Dolan; Heaven and Ocean, from Gioconda (Ponchielli), M. Sokolay; Oh Haste to Me From Ernani (Verdi), Miss Fay Carranza; Duet from La Forza del Destino (Verdi), Mr. Sokolay and Sig. Wanrell; Part II—Ritorna vincitor from Aida (Verdi), Miss Fay Carranza; O Paradiso from Africana (Meyerbeer), M. Sokolay; Etude op. 10 No. 5 (Chopin), Miss Alice Dolan; Sunset (Dudley Buck), Sig. Joaquin S. Wanrell; Trio—Who is There? from Faust (Gounod), Miss Carranza, Mr. Sokolay and Sig. Wanrell.

A GREAT CONTRALTO COMING.

Mme. Gerville-Reache, one of the greatest living contraltos and who is said to possess a voice more like Scatchi's than any singer now before the public, will be the next artist to be presented by Will L. Greenbaum. This artist was a member of the Manhattan Opera Company, having been brought from Covent Garden, London, by Hammerstein especially for the role of "Klytemnestra" in Richard Strauss's "Electra" and "Delilah" in Saint-Saens opera "Samson and Delilah." Although for many years on the operatic stage Mme Gerville-Reache has never neglected the other side of her art and is equally at home on the concert platform. She possesses an enormous repertoire of German, French and Italian "Lieder" and has mastered quite a few in English.

Previous to her recitals at Christian Science Hall in January Mme. Gerville-Reache will appear at a special orchestral concert before the State Teachers Institute to be held Wednesday night, December 28th. The genuine and true contralto voice is indeed a rarity, most of the so called contraltos being in truth mezzo-sopranos; but this artist is one of the genuine contraltos and her concerts in this city and Oakland promise to be a revelation. Mme. Tetrizzini with whom Gerville-Reache sang all last season personally assured Manager Greenbaum that he may be very proud of presenting so great a singer.

THE TETRAZZINI CONCERTS.

The second Tetrizzini concert is scheduled for this Saturday afternoon at "Dreamland" and judging from all indications the big auditorium will again be taxed to its utmost capacity. The remaining seats will be sold at Sherman, Clay & Co's., until noon on Saturday, after which the box office will be opened for that concert at "Dreamland." The third concert is to be given on Tuesday night, December 20th with an entirely different program. As the demand for matinee tickets has been so enormous it has been arranged to give an extra or farewell matinee concert on Monday, December 26th at 2:30 o'clock. This being a legal holiday a great audience may be expected. The seats for this extra concert will be ready at Sherman, Clay & Co's., on Monday morning. Mail orders will be carefully attended to if accompanied by check or money order; but it is necessary to send a self addressed and stamped envelope if the return of the tickets is desired by mail otherwise they will be held in the box office until called for.

Oakland is also to have an extra Tetrizzini concert owing to the fact that the demand for seats for the previous one was so enormous that the house was sold out one hour after the opening of the sale. Seats for the extra Oakland concert which is scheduled for next Thursday night, December 22d, with an entirely new program, will be ready at Ye Liberty box office on Monday morning. Mail orders must be addressed to H. W. Bishop.

An informal musical event, November 21, in Elizabeth K. Patterson's residence brought the following artists before a friendly and cultured audience: John Bland, tenor; Mary Hamilton, a young singer just returned from Berlin; Signor Celli, pianist; Fannie Edgar Thomas and Lalage Fletcher, sister of Mrs. Fletcher Copp. Miss Patterson thinks it is time American artists get together to make an artistic musical atmosphere in America. Also on November 29th, Miss Patterson's pupil, Mrs. Clara B. Smith, who has a very beautiful contralto voice, sang for the pupils and friends in a musical evening. Mrs. Smith was very successful in her singing of the air "Oh, Thou That Tellest Good Tidings to Zion" from Handel's Messiah. Mrs. Smith's home is in Honolulu.

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THE DE GOGORZA CONCERT.—There are singers who have made their reputation by reason of their remarkable vocal organ. There are vocal artists who owe their fame to the matchless character of their artistry. But there are very, very few singers before the public today who combine the beauty of a voice with a sufficient artistic intelligence to create a blending of these two pre-eminent factors of vocal culture. Emilio de Gogorza is one of these few rare examples and his concert at the Columbia Theatre last Sunday afternoon demonstrated this fact in an especially striking manner. In fact I have never had the pleasure to hear Mr. de Gogorza to quite such excellent advantage. His magnificent baritone voice rolled forth with an ease and ringing timbre that delighted the ear that pines for beautiful sound. And this exceptionally well modulated and caressing voice was backed by an emotional color that revealed an exquisite fond of musical knowledge and high scholarship. There could not be a better test for the actual capability of a vocal artist than Cesti's "Itornio al Idol Mio." Here are phrases of sustained tone color which if not adequately interpreted become monotonous and totally devoid of deeper sentiment. But de Gogorza invested these beautiful periods with an emotionalism of supreme force and power and he succeeded in bending the cold notes to his will and transformed them into living stories that burned themselves vividly into the receptive memory. This after all is the genuine art of the singer, viz: to paint a tone picture that reveals to the musical mind a successive chain of ideas the beauty of which changes with the sentiment reposed in them by the composer. It is not necessary to go into detail regarding Mr. de Gogorza's remarkable art, suffice it to say that any vocal student by attending the concerts of this artist will learn a lesson which is extremely valuable and which he absolutely cannot afford to forego if he takes sufficient interest in his studies to explore all the phases of his art. There was especially a Spanish song that proved an exceptionally striking example of de Gogorza's tremendous artistic individuality and his rendition of the aria from the Barber of Seville was a most exquisite bit of musical mosaic.

Robert Schmitz, the pianist, revealed a technic of really unusual brilliancy and in fact one of rare extent. From a technical point of view Mr. Schmitz compares well with the greatest pianists that have visited this city, but emotionally he lacks a certain force which is absolutely necessary in order to be regarded as a real genius. Nevertheless Mr. Schmitz is a strong figure at a concert and most assuredly one of the very best virtuoso pianists that have ever appeared with a vocalist in this city. Contrary to usual observations Mr. Schmitz is as good an accompanist as he is a soloist and we have never heard an accompanist who really possesses technical faculties to quite that extent as Mr. Schmitz exhibited last Sunday, especially during his rendition of Saint-Saens' difficult Toccata. He is a musician well worth reckoning with. The last San Francisco concert of Emilio de Gogorza will be given at the Columbia Theatre this Sunday afternoon at 2:30, when the program already published twice in this paper will be given. The beauty of the de Gogorza concerts is that the compositions presented are mostly new and are exceedingly well selected. Seats for this concert are on sale at Sherman Clay & Co's., and at the box office at the theatre on Sunday morning after ten o'clock. Next Tuesday afternoon, December 20th, de Gogorza will sing in Oakland at Ye Liberty Theatre when he will interpret that beautiful array of compositions which also has been published in these columns twice. We can not urge our readers too much to be sure and hear this remarkable artist.

ALFRED METZGER.

TREBLE CLEF CLUB CONCERT.—The Treble Clef Club gave one of its delightful concerts at Y. M. C. A. Auditorium on Friday evening, December 9th, in the presence of an audience that crowded every seat in the handsome hall. Paul Steindorff is the director of this organization of over sixty women's voices and he has every reason to feel proud of his

leadership. There is nothing that entitles an organization to so much encouragement and hearty endorsement as visible progress in its artistic endeavors and we are ready to acknowledge that the Treble Clef Club has progressed rapidly since we last heard it. Indeed during the last two or three concerts we have been in a position to maintain that each successive concert was the best that we had heard and at this last occasion we are justified to repeat this assertion. The voices consist of excellent material and the ladies sing splendidly together. The altos seem to have grown in power and volume and blend exceedingly well with the sopranos that outnumber them considerably. In phrasing and tonal modulation the club acquires remarkable musical results and both Paul Steindorff and the members of the club must feel well repaid for their tedious work. They are certainly entitled to hearty congratulation for the splendid artistic results they have achieved. The club sang the following compositions: Land Sighting (Edward Grieg), solo Miss Mable Gordon; (a) The Wanderer's Night Song (Rubinstein), (b) The Maid and the Butterfly (d'Albert), The Water Fay (H. A. Parker), solo Mrs. L. Page; Out Upon the Restless Sea (Neidlinger), Cantata "Lygeia (Arthur Foote), soloists: Lygeia, Mrs. Milton McMurray; Lover, Mrs. B. D. McDonald; Siren, Mrs. L. Le Page. The Cantata was exceptionally well rendered and proved that the club had studied the work intelligently under Paul Steindorff's direction.

There were three soloists assisting the club. The first of these was Miss Gretchen Bennett Ayres who sang "The Sea" by MacDowell, "Meine Liebe ist gruen" by Brahms and "Love's Barcarolle" by German in an exceedingly pleasing manner. She possesses a delightful mezzo soprano voice and exhibits an unusual amount of temperament. Her diction is excellent and barring a little too quick tempo in the Brahms work her performance was indeed worthy of the highest praise. Franklin Carter played two violin solos "Larghetto" by Ries and "Allegro Vivamente" by Nardini. Mr. Carter is a violinist of decidedly superior qualities. His tone is smooth and pliant. His technic is brilliant and clean and he interprets with an emotional refinement of decidedly gratifying dimensions. He was well deserving of the hearty applause his playing evoked. Mrs. Edw. Leech who sang Chaminade's "Summer" and Von Stugman's "Vainka's Song" is the fortunate possessor of a delightful colorature soprano which she is using with telling effect. We can not close this article without calling attention to the exceptionally beautiful alto voice of Mrs. B. D. McDonald who sang with an ease and flexibility that was quite a surprise to those in attendance. Mrs. McDonald is most assuredly a competent vocalist and sang the part of the Lover in Lygeia most satisfactorily. Again we must congratulate Mr. Steindorff for the excellent work he is doing with the Treble Clef Club and wish him still more success in the future.

A. M.

MRS. OSCAR MANSFELDT'S PUPILS SCORE DESERVED SUCCESS.—Miss Alma Birmingham, Miss Edna Goeggel and Miss Edna Montagna, pupils of Mrs. Oscar Mansfeldt gave a piano recital at Miss Hamlin's School, 2230 Pacific Avenue on Tuesday evening, December 6th, which proved to be one of the most delightful events of this nature which we have attended in a long time. Indeed it is always safe to assume that when Mrs. Oscar Mansfeldt sends out invitations to a recital it is sure to be well worth attending as she never permits her pupils to appear unless they are well prepared to do honor to the occasion. The hall was well filled with an audience that evidently was sufficiently musical to appreciate the degree of efficiency that prevailed during the rendition of the excellent program. The hall of the Hamlin School is especially well adapted for an event of this kind as it is exactly large enough for the purpose. We were surprised to note the spacious room occupied by this school which represents one of the leading institutions of this nature on the Pacific Coast. We have often heard of the Hamlin School, but we never thought it quite as capacious as it actually is. Several large buildings form the nucleus of the school and Miss Hamlin has every reason to feel proud of her work. But let us begin with the recital. Miss Edna Montagne opened the program with the Schumann Sonata op. 22, and aroused her audience to hearty demonstrations of approval by her remarkable force of attack, her fluent technic and her musicianly reading. Miss Montagne is decidedly a very talented pianist and every time one hears her one is impressed with new developments of her pianistic artistry. She gave a most impressive interpretation of this beautiful Schumann work. Miss Alma Birmingham played Grieg's Ballade op. 24, Chopin's Etude op. 25 No. 1 and Rosenthal's Papillons. While Miss

(Continued on page 14)

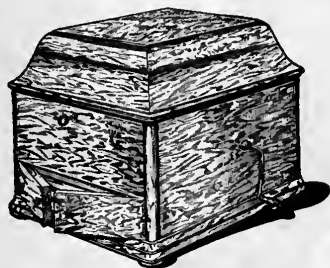
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"MADAME X" AT THE SAVOY.

That clever Frenchman, Alexandre Bisoon, who wrote this harrowing play, "Madame X," was wise enough to write in one whole act of comedy and even to get some comedy into the other acts—if he had not this terrifically intense drama would have been altogether too much for ordinary human beings to stand.

Here is the story briefly: An unfaithful but repentant wife is driven out by her husband; she sinks to the gutter and twenty years later she is a drink and drug-sodden wretch but with enough character left to resist her paramour's attempt to blackmail her husband and in a quarrel she shoots her lover. Her son, now an attorney, defends her, she learns his name during the trial, he acquits her, learns who she is and dies. This story in a prologue and three acts, is told in a masterly way with one glaring exception. In the second act the young man tells of his first case to be tried the next day, how he can find out nothing from his client and his difficulty to find a *fori* defense; his father advises him to work on the sympathy of the jury and he answers that he has been practicing to get tears in his voice for three days. Now that is good for a laugh but in the next act when he is addressing the jury and when he should be working his audience up to sympathy you can not help thinking of the tears he has been practicing. It is not fair to the actor and it is surprising that this has not been objected to enough by the actors playing the part to have the offending speech cut out.

The part of Jacqueline or Madame X, is played by Adeline Dunlap and is exceedingly well played too. In the prologue as the repentant young wife she was very effective with the audience at least, even if the lines of the play compelled her to be ineffective with her husband. Later, as the outcast, she was repulsively fascinating with her coarsened laugh and her drunken leer; in the last act at her trial she was still the outcast but somehow she had blended with her coarseness some of her old self-respect and at the moment when she discovered it was her own son who was defending her she brought out all the possibilities of that thrilling moment. In the dying scene things were altogether too long drawn out and the audience had had enough of the horror already. The death scene could be cut materially without spoiling the effectiveness of the play.

"Madame X" will be played at the Savoy all of next week. In mathematics "X" stands for the unknown quantity but there is nothing unknown about the power of this "Madame X"; it has been thrilling Europe and the East and will no doubt thrill everyone who sees it during its run here.

JOSEPH M. CUMMING.

PROFESSOR BERINGER AT URSULINE COLLEGE.

The Santa Rosa "Press Democrat" says: At the Ursuline College last week was held the semi-annual examination of the music students. Prof. Beringer of San Francisco with great earnestness and skill devoted the day to the interests of piano playing. The examination was formally opened by a lecture in which by words and demonstrations Professor Beringer touched on the various methods of position, tone, execution, etc., after which he favored the scholars with some selections of the masters. The remainder of the day was given to close examination and at the close Professor Beringer expressed himself satisfied and pleased with the results of the terms' work. In May the next examination will take place, when also the students of the voice and violin will be examined by Mme. Beringer and Prof. Samuels.

MISS LOTTIE BUISSERET, VIOLINIST.

Miss Lottie Buisseret, whose picture appears upon the front page of the Pacific Coast Musical Review this week, is one of the most charming violin soloists in Southern California. She has appeared at a number of concerts and at each time she was the recipient of the highest praise by press and public. She possesses a large mellow tone, commands a technique of singular fluency and purity and gives evidence of deep emotional sentiment. She possesses a charming personal appearance which makes her immediately hosts of friends in the audience and her playing reveals that peculiar magnetism that exercises such a lasting influence upon the hearer. She possesses lots of temperament and never fails to obtain many encores. While on a visit to San Francisco this summer Manager John Morrissey of the Orpheum Theatre heard her play and he was so well impressed with her work that he induced her to appear before the Elks Club of this city and offered her an engagement at the Oakland Orpheum which she filled with extraordinary success.

THE CHRISTMAS "HARPER'S."

In the Christmas Harper's Magazine, holiday-like inside and out, Henry van Dyke has a story "The Mansion" which will doubtless inspire comparison with the favorite among his stories "The Other Wise Man." Of opposite complexion is a sharp little farce by Mr. Howells entitled ironically, "The Impossible: A Mystery Play." Two other stories of direct Christmas import are "The Gift-Bearer," by Margarita Spalding Gerry, and "Her Christmas Cabby," by Amelie Rives. More fiction is contributed by Thomas A. Janvier, whose story is particularly clever, Belle Radcliffe Laverack, and Mrs. Deland. The latter's new novel, "The Iron Woman" progresses, and she has also a poem in this number. Richard Le Gallienne writes "In Defence of Old Songs"; Walter Prichard Eaton reveals, after a recent journey, "The Real Dismal Swamp"; Lee Wilson Dodd proves the wisdom of unplanned travel in "Chance the Cicerone"; Norman Duncan exploits a little-known New York City haven for sailor lads in "Youngsters of the Seven Seas"; and E. S. Martin makes "Reflections of a Beginning Husband." Marion Power's paintings in color for the "Defence of Old Songs," Elizabeth Shippen Green's for Dr. van Dyke's story, Walter Hale's etchings in tint for "Chance the Cicerone," W. K. Stone's sketches of the Dismal Swamp, the drawings by Frank Craig for "The Gift-Bearer," the line drawings by James Montgomery Flagg for Mr. Janvier's story, and the reproduced paintings of Charles Cottet, whom Christian Brinton describes as "A Painter of illustrations." Lovers of Thackeray may look in the "Drawer" for a certain affectionate poem by Andrew Lang.

The juvenile pupils of Miss Edna Montagne gave a piano recital at their teacher's studio on 5780 Vicente street, Oakland, Saturday afternoon, December 10th. The program was as follows: Fantaisie, D minor (Mozart), Ruth Heywood; Rondo a la Turca (Mozart), Claire Johnston; Menuet, G major (Beethoven), Thelma McIntosh; Sonata, D major (Krause), Astra Montagne; Little Waltz (Schmoll), Josephine Yates; Where Poppies Grow (Clough-Leigher), The Music Box (Poldini), Cecelia Palinbaum; The Trumpeter's Serenade (Spindler), March Grotesque (R. Friml), Herbert Blake; Tarantelle (Geza Hovrath), Papillons (Grieg), Gladys Decker; Grandmother's Minuet (Grieg), Knight Rupert (Schumann), Ruth Heywood; Ballade La Styrienne (Burgmuller), Thelma McIntosh; Arabesque, op. 1 No. 3 (Wrangell, Romance, op. 156 No. 1 (Spindler), (for the left hand alone) Meta Ludewig; Little Melody (Wagner), Augusta McIntosh; The Two Larks (Leschetitzky), Agnes Tellerson; Berceuse (Esther Gronow), Butterflies (Lege), Astra Montagne; Humoreske (Dvorak), Nocturne, E flat major (Chopin), Carrie Bedwell; Valse Mignonne, op. 15 (Sally Liebling), Hunting Song (Rheinberger), Claire Johnston.

* * *

The following excellent program was given at the Saint Rose Academy with brilliant success last week: Marcia dell Quarazione (Il Profete) (Meyerbeer), Orchestra; Nocturne, op. 50, No. 1 (Krzyzanawski), Constance Graham; Mazurka, op. 18, No. 2 (Leschetitzky), Kathleen Musto; (a) Violets (Caro Roma), (b) A Dream so Fair (Metcalf), Ruth Sullivan; Valse op. 34, No. 1 (Chopin), Beatrice de Leon; Polonaise op. 26, No. 1 (Chopin), Theresa Gallagher; Andante et Valse Lento (Sievking), Laba Nelson; (a) Last Night, a capella (Kjerulf), (b) Slumber Boat (Jessie L. Gaynor), Soprani I—Rose Clauss, Margaret Nask; Soprani II—Myrtle Bannan, Ruth Sullivan; Alt I—Hazel Franke, Evelyn Cosgrove; Alt II—Beatrice de Leon, Lafa Conlin; Fifth Rhapsodie (Liszt), Ruth Sullivan; Humoresque op. 101, No. 7 (Dvorak), Marla Carreras; Invocation (Zurhuh), Orchestra; Sixth Rhapsodie (Liszt), Delphine Farmer; Hark, Hark the Lark! (Schubert-Liszt), Myrtle Bannan; (a) Life's Lullaby (Gerald Lane), (b) An Evening Song (Florence E. Chipman), Evelyn Cosgrove; The Chase (Rheinberger), Ruth Hynes.

REMOVAL NOTICE.

WE DESIRE TO INFORM OUR READERS THAT TODAY (SATURDAY, DECEMBER 17) THE OFFICE OF THE PACIFIC COAST MUSICAL REVIEW WILL BE MOVED FROM ROOM 802 TO ROOM 902, KOHLER & CHASE BUILDING. THIS LOCATION IS LARGER THAN THE FORMER AND IN KEEPING WITH THE RAPID GROWTH OF THE PAPER.

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MISS DEL VALLE'S SUCCESS.

The many friends of Miss Rey Del Valle will be glad to hear of her progress since she has been abroad carrying on her vocal studies in Paris, where she has been for the past three years. The following notice which has been translated from "L'Avenir du Touquet" of Paris-Plage will therefore be of interest: September 9th—"We desire to express to Miss Rey Del Valle high appreciation of her singing at the concert in the Casino de la Foret on Friday last. She charmed us with her artistic interpretation of the grand aria from 'Louise' and 'Plaisir d'Amour.' Her voice is rich, warm and ringing. Surely we can predict for her a brilliant future." It will be remembered that Miss Del Valle was originally a pupil of H. B. Passmore of this city. After a year or more of careful training with him, Mrs. Marriner-Campbell furthered the good work and realized the rare qualities of her pupil's voice. It was at this time that Miss Del Valle was heard at many of the smart Clubs of this city under the direction of her teacher Mrs. Campbell. Shortly after the fire when the Del Valle family took up residence for two years in Los Angeles, Sig. Domenico Russo, then teaching in that city, did much toward perfecting the naturally fine voice. And it was in Los Angeles when her own concert at Gamut Club Auditorium was so flatteringly criticized that Miss Del Valle was encouraged and urged to try the broader European training for the operatic stage. Her voice is described by her teacher in Paris as being brilliant, high lyric soprano of first quality, capable of rendering the lighter grand operas, such as Lucia, Traviata, Rigoletto, Romeo and Juliette, Lakme and others where coloratura is brought much into play. Miss Del Valle's training abroad has also included harmony and mise-en-scene.

A studio recital was given by several pupils of W. J. McCoy, assisted by Miss Catharine McCoy, soprano, at Mr. McCoy's San Francisco studio, 376 Sutter street, on Saturday morning, December 3d.

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(Continued from page 10)

Birmingham always exhibited superior faculties in the art of piano playing she gives evidence of constant progress which shows that she takes deep interest in her work. Her playing on this occasion was characterized by musicianly instinct and fluent technical facilities. She secured a great deal of musical sentiment from the works and both Miss Birmingham and Mrs. Mansfeldt have every reason to feel gratified with such splendid results. A student that has made really astonishing progress since we heard her last is Miss Edna Goeggel who played Chopin's Nocturne op. 9 No. 1 and a Rhapsodie, No. 11, by Dohnanyi, the famous pianist. Miss Goeggel had hardly played a few bars when it became evident that she commanded a delightfully delicate and mellow tone of which we hardly thought the beautiful Weber piano capable. And here it is but just to say that the piano was an exceptionally fine instrument. We very rarely mention the piano in any report, but on occasion when the impression made upon us is especially strong we never hesitate to give credit where it is due. Miss Goeggel thus having the advantage of a fine instrument, succeeded in revealing all the dormant qualities of sentiment hidden in her mind. The Chopin composition was given an exceptionally romantic reading and the Dohnanyi work, which proved to be a truly splendid pianistic bravura piece not unlike in character to a Liszt Rhapsodie and yet totally different in treatment, and which was presented on this occasion for the first time in San Francisco was really a triumph for Miss Goeggel. It revealed both the musicianly and the technical skill of the young musician to a striking degree and proved that she had undergone a thorough course of artistic training backed by natural adaptation. The program concluded with the first movement of Grieg's Concerto played by Miss Edna Montagne and Miss Alma Birmingham, the latter playing in a second piano which by reason of its evident age and of its being an upright instrument sounded exceedingly threadbare and tinny and put into striking contrast the mellow tone quality of the new instrument. It unquestionably handicapped Miss Birmingham somewhat, but notwithstanding these obstacles the two musicians acquitted themselves nobly of their responsible task and interpreted the exceedingly difficult concerto with every vestige of emotional and technical requirements. The event was a worthy musical occasion.

A. M.

HERMANN GENSS GIVES BRILLIANT CONCERT.

Hermann Genss, the distinguished piano virtuoso, gave a concert of unusual artistic merit at Kohler & Chase Hall on Friday evening, December 2d. The program was exceptionally heavy and demanded the greatest musicianly and technical qualities to be adequately rendered. We have heard Mr. Genss on previous occasions and have always been willing to acknowledge his virtuosity, but at no time was Mr. Genss in finer mettle than on this last occasion on which he seemed to have concentrated all his musicianly skill to give his hearers a genuine artistic treat. As will be seen by scanning the program which is appended to this article, Mr. Genss chose his compositions from quite a varied number of schools. There was represented the purely technical school which puts the highest demands upon digital facility and there was represented the emotional school which requires the finest sense of musicianship to secure the proper reading. In addition to these two extreme types of composition there was represented the school that combines the technical with the emotional and thus really puts the severest task upon the executor. It is but just to assert that Mr. Genss proved himself fully equipped to do justice to every form of composition represented upon his exceedingly varied program. He was equally at home in the works that demanded brilliancy and velocity of technic and in those works which demanded the emotional side of interpretative art. He also was thoroughly capable of giving those works that demanded both technic and emotion the necessary emphasis. It was a piano recital the like of which is rarely heard in this city and the virtuoso seemed to do his best to demonstrate that he is well entitled to be ranked with the first artists of his kind now before the public. We do not doubt that his European concert tour next season will result in his complete victory and in his thorough recognition as an artist of the highest rank. Mr. Genss's program was as follows: Toccata and Fugue, D minor (Bach-Tausig); Carneval, op. 9, Scenes Mignonnes (Schumann); Two Rhapsodies, op. 79 (Brahms); Berceuse, op. 57 (Chopin); Grande Polonaise brillante, op. 22 (Chopin); Fantasia in two movements (Genss); Rhapsodie hongroise (Liszt). After an insistent demand on the part of the public Mr. Genss was obliged to play two encores at the conclusion

of the program which was already an unusually strong feature. His first encore consisted of the well known Weber Invitation to the Dance with the exceedingly difficult Tausig Arabesques and as a final encore the pianist interpreted the Rosenthal arrangement of Chopin's Waltz op. 64 in D flat in double thirds, an exceptionally difficult technical feat. Among the more important compositions upon Mr. Genss's program was a composition of his own entitled "Fantasia in two movements—Despair and Consolation." In this work he succeeded admirably in obtaining not only the musical reproduction of the character of these two sentiments, but he secured a most happy contrast between the two thus showing the wide versatility of his skill as a composer. The first movement with its stormy and harmonically intricate character and the second movement with its broad and sentimental atmosphere painted vividly the two emotions that were the subject of this brilliant treatment. It is but natural to add that the Fantasia by reason of the masterly interpretation given to it by the composer himself exercised a lasting impression upon the delighted hearers. Stormy applause rewarded Mr. Genss for his double triumph as pianist and composer.

A. M.

The most important work now under progress at the Von Meyerinck School of Music is the preparation for the Christmas Play which will be resumed this year after three years' intermission on account of the earthquake. While this splendid custom had been abandoned in this city it was kept up in Mrs. Von Meyerinck's branch school in Shanghai, China, where the play has been given during the last two years. On each occasion it was presented by two different casts, one Chinese and the other European. The Chinese was said to be more impressive on account of the Oriental atmosphere thus given to the play which already had an Oriental setting. The play is the identical one which has been presented in the Bavarian Alps and on the ensuing occasion at the Von Meyerinck School Recital Hall will be interpreted in the original German text. It seems that upon being given the choice the students of the Meyerinck School preferred the German to the English translation, the former being more characteristic and affording a quaint setting. Mrs. Esterly is in charge of the dramatic part of the production. The play will be preceded by a musical program made up entirely of compositions appertaining to the sacred event of the Birth of Christ and dating as far back as the Fourth Century A. D. It will prove a delight to the connoisseur.

Mrs. Olive Reed Cushman gave a studio musicale on November 17th when a program of John W. Metcalf's compositions was enjoyed. She was assisted by Miss Helen Hardy Stiles, mezzo soprano, who leaves in January for further study abroad and by Miss Carrie Bright, violinist of Oakland, a talented pupil of Alex. Stewart. The program follows: (a) White Nights, dedicated to Mrs. Cushman, (b) Hark How the Twilight Fade, (c) At Nightfall, Mrs. Cushman; violin—Legende, Miss Bright; (d) A Dream so Fair, (f) Little House o' Dreams, Miss Stiles; Violin—Mazurka, Miss Bright; (a) The Night Has a Thousand Eyes, (b) Sea Dreams, Miss Stiles, Miss Mabel Gordon at the piano.

The Pacific Coast Musical Review is in receipt of the San Francisco Musical Club Bulletin for December and the same is of much musical interest. The following two programs to be given during the month are worthy of quotation in these columns: December 1st—String Trios—members participating: Miss Clara Rauhut, piano, Mrs. Frank Van Ness Cox, Contralto, assisted by Mr. Hother Wismer, violin, Mr. Julius Haug, violin and viola, Mr. Wenceslao Villalpando, Cello. December 15th—Hexenlied and Christmas Carols, members participating: Miss Marion Cumming, Miss Mabel Frisbie, Mrs. Byron McDonald, Mrs. Lawrence Rath, Mrs. William Ritter, Miss Adeline M. Wellendorff and the Chorus, assisted by Mrs. A. O. Leuschner, Mr. Edward Calane and Mr. Leslie Rhodes.

Mme. Gerville-Reache, the famous French contralto who will open the New Year's season for Greenbaum has been engaged to give a special concert with orchestra before the big Teachers' Institute which meets here during the last week of the year. The concert will be given in Dreamland on Wednesday night, December 28th.

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VOL. XIX, No. 13

SAN FRANCISCO, SATURDAY, DECEMBER 24, 1910

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A MERRY CHRISTMAS.

Inasmuch as the Pacific Coast Musical Review will print several pages of interesting editorial matter in the Holiday Number next week we will simply wish our readers at this time a very Merry Christmas and sincerely hope that they will enjoy the holiday season to their heart's content and will be influenced by the spirit of Yuletide in such a manner as to reflect upon the noble things in life and contemplate the higher ideals of the art.

FREDERICK STEVENSON'S CHRISTMAS COMPOSITIONS.

The Unitarian Church Services of tomorrow will include two notable presentations from the pen of Frederick Stevenson—the one, "The Salutation of Dawn" sung by Mrs. Lillian Birmingham, with cello obligato by Wenceslao Villalpando, the other, the majestic "Praise the Lord, O Jerusalem" for soprano and tenor solos with chorus specially augmented for the occasion. Mr. Bretherick is the able organist and director.

SHADOWS OF THE STAGE.

A representative speculator in "theatrical goods," Mr. Charles Frohman, returning to New York, from England, a little while ago, supplemented his customary newspaper proclamation of his business plans—the presentation of plays aboard ocean steamships, the touring of America with portable theatres, the establishment of repertory playhouses on "the East Side" of New York city, and so forth—with a somewhat amusing assurance, which the complainant press circulates and which the credulous public is expected to credit. "After many years of labor," he said, "I have actually got them to accept American actors abroad." Mr. Frohman's view of his vocation and likewise of himself has been declared by him, in words of which the meaning cannot be mistaken: Those words are, "I keep a Department Store" and "The best in the Theatre means ME!" This tradesman's notion, however, that the acceptance of American actors abroad is due to his "labor" or to any conciliatory, persuasive, or industrial influence exerted by him is comically erroneous, in view of the facts which are of record relative to this subject, and also it is impudent. Decisive professional successes were gained by American actors, not only in England, but in other countries of Europe, long before the birth of Mr. Frohman, and, although it is true that the English, in general, prefer their own artists, in every branch of art, American actors deserving of acceptance, by reason of unique or exceptional ability and character, have obtained it in that country, any time within a hundred years.—William Winter, in Harper's Weekly.

The December Hour of Song was given by the pupils of Percy A. R. Dow in Stockton at Miller Memorial Hall on Monday afternoon, December 12th. The program was rendered by Miss Pearl Sackett, assisted by Miss Jessica Thornton and Miss Eda Simon, pianist. Mrs. Mary L. Raggio was the accompanist.

TETRAZZINI'S FAREWELL.

Tetrazzini will give her farewell concert this coming Monday afternoon, December 26th at Dreamland Rink and being a legal holiday this occasion will afford many, unable to attend her previous concert on account of the holiday business rush, an opportunity of hearing the marvellous song bird. Mail orders are being received from many distant points in the interior and the "diva" will be given a farewell that will be fully as inspiring and exciting as was her welcome. The program for this occasion is peculiarly interesting from the fact that the artist has chosen to interpret two of the great "Mad Scenes" of the operatic stage, one being of the French and the other of the Italian School and both being works that would tax the abilities of the greatest artist the stage has ever known; but this wonderful little woman does not hesitate at the task of singing both of them on one program. The one is from Ambroise Thomas' setting of Shakespeare's "Hamlet" and the other from Donizetti's musical version of Sir Walter Scott's "The Bride of Lammermoor," popularly known as "Lucia." By special request Tetrazzini will also sing the "Shadow Dance" from Meyerbeer's "Dinorah." Seats will be on sale at Sherman Clay & Co's. until half past five Saturday afternoon and on Monday the box office will open at 10 A. M. at Dreamland Rink. Phone orders to Dreamland will receive courteous attention on Monday.

MME. GERVILLE-REACHE.

Manager Will L. Greenbaum confidently expects to surprise our music lovers with the art and voice of his next attraction, Mme. Gerville-Reache, the great French contralto who was the sensation of the season in New York last year when she appeared at the Manhattan Opera House in the great contralto role of Klytemnestra in Richard Strauss' "Electra." A week later she repeated her success in a production of "Samson and Delilah" with Dalmoires as Samson. Mme. Gerville-Reache was born in Southern France very close to the home of Calve who stood sponsor for her on her debut and who is very proud of her countrywoman. Within five years of her debut Gerville-Reache had appeared at such opera houses as the "Monnaie" in Brussels, "Opera Comique" in Paris, Covent Garden, London, and Royal Opera in Berlin. Among the parts that she created are the mother in "La Princesse d'Auberge," "Heriodade" and "Electra." The voice of this artist is the genuine contralto—not the mezzo-soprano that now is being passed off as a true alto. Her's is the voice of the elder Trebelli, Albani, or Scatchi. Arthur Elson the eminent Boston critic wrote of her: "It is a pleasure to hear such a voice, in contrast with many advertised contraltos whose recitals prove them mainly mezzo-sopranos," and Philip Hale wrote: "Here is a singer richly endowed by nature with a voice of wondrous beauty, full of color, an organ for all emotions."

It is not only Gerville-Reache's voice that makes her great, but her musicianship as well, for she is also one of those rare artistic combinations, an opera singer at home in the concert repertoire. At her opening recital on Thursday night, January 5th at Christian Science Hall this artist will sing three great operatic arias "J'ai perdu mon Eurydice" from Gluck's "Orfee," the well known aria from "Samson and Delilah," and the "Aria of the Blind Woman" from "La Gioconda" in addition to songs by Schubert, Schumann, Parelli, Massenet, Chaminade, Harriet Ware, Nevin and Crouch besides the romanzas from "Mignon" by Thomas and "La Vivandiere" by Godard. At the concert on Sunday afternoon, January 8th, the operatic numbers will be from Meyerbeer's "Prophete," Gounod's "Queen of Sheba," and Verdi's "Il Trovatore" while song writers will be represented by Bohm, Schubert, Tosti, Saint-Saens, Bemberg, Hahn and Cocquard.

The farewell program will include "Les Stances" from Gounod's "Sapho," the "Air de Lia" from Debussy's new work, "L'Enfant Prodigue," "Stride la Vampire" from "Il Trovatore" and "Air de Tigre" from Masse's "Paul et Virginie." The songs will include works by Schumann, Schubert, Allitsen, Parelli, DeKoven, Martini, Max Guss, etc. Complete programs will be mailed on application to Mr. Greenbaum and will be ready at the box office when the sale of seats opens on Tuesday, January 3d. Prices will be \$1.00, \$1.50, and \$2.00 and mail orders may now be sent in. Oakland music lovers will have the opportunity of hearing this great star on Wednesday afternoon, January 11th at Ye Liberty Playhouse. On this occasion the splendid opening program will be repeated. Next Wednesday night, December 28th, Mme. Gerville-Reache assisted by Paul Steindorff and his orchestra will appear at Dreamland under the auspices of the California Teachers Association.



Berlin, November 20th, 1910.

Today is Sunday, and it has been snowing all day; Lutzow Platz upon which we live is a rare sight to behold! The great fountain is silent and motionless, and the half empty basin below with the four ever smiling mermaids is white with snow, and high above in his empty couch stands the great Hercules with his shield in one hand and his club in the other. Our brown October has been a perfect joy to us, for as you all know Berlin is a city of many trees, and during our morning walks through the "Tiergarten" upon many of the beautiful streets, the sound and the sight of the many colored falling leaves has been thrilling and enchanting! And almost before we realized it, they were all gone; leaving nothing but the bare, naked limbs everywhere. What could be more beautiful than the sight of our platz, so lately a sea of beautiful green lawns with beds of many colored German flowers, so suddenly, as if by magic, transformed into a spotless white park; white as alabaster, save a few evergreen trees and the long low beds of pink roses still blossoming amid the early snow. This is our first thrill of a northern winter.

And now with regard to music. The very evening I posted my last letter to you we heard Busoni again as soloist with the Philharmonic orchestra of eighty men in the C minor concerto by Beethoven and the Spanish Rhapsodie by Liszt arranged for orchestra by Busoni and it is in this capacity that Herr Busoni surpasses any pianist I have ever heard; for in purely orchestral playing he reminds one of a great scene painter; such a gigantic scale, and is produced with such breadth of style; and I only hope San Francisco will have an opportunity of hearing this artist with an orchestra, for only then can he be fully understood, appreciated and measured. When Herr Busoni plays with an orchestral background as we heard him last evening, the effect is gigantic—almost heroic! And it is in this capacity that he towers so greatly above the heads of all other contemporary artists; for in smaller piano works he is so apt to take daring liberties with the interpretations and the tempi and he is so inclined to think in that broad orchestral manner, and he is so given to playing any and all Bach and Beethoven (and even Chopin too, at times) more or less à la Busoni, that I am afraid many of the younger California students who, because of having so little opportunity of hearing a sufficient number of great pianists in one month to form a just standard of comparison, may be apt to judge this musical giant unjustly; or to condemn him because he does not always care to play this or that particular method which may or may not meet with the students' approval; and he is not always concerned over a high wrist, or a low wrist, or over a relaxed arm or curved fingers; for one soon finds over here that there are a great many ways and means of reaching the same musical end; and when one hears within one month such widely diverse artists as Busoni, Rosenthal, Sauer, Bauer, Lhevinne, Frederick Lamond, Friedman, Anson, Max Reger, Rudolph Ganz, Schnabel, Godowsky, Gabrilowitch and many other great pianists to say nothing of an equal number of violinists and singers, one soon learns to measure the worth of an artist not by their method of execution, but by their musical influence upon the world. And I speak of this fact only because Herr Busoni is recognized in Europe as one of the very biggest artists in the world of piano playing today. And now all of this that you may not misapprehend this artist when he comes to the Pacific Coast in case he is not given an opportunity of playing pith an orchestra.

* As a violinist Mischa Elman is in many respects quite without a peer at the present day. With no less a pianist than Ignaz Friedman he opened his concert with the "Kreutzer" Sonata (op. 47) which was superlatively fine. This was followed by the Bruch concerto in D minor No. 2, which is so seldom played in concert; and indeed it takes a wondrously lovely tone, a perfect technique and a refinement of phrasing

to hold the attention throughout this work. Other splendidly performed pieces were the Tartini "Devil's Trill," smaller works by Tchaikowsky, Kreisler and Paganini. Percy B. Kahn was the accompanist.

In Julia Culp's song recital we found an artist not unlike Dr. Wullner in many respects for she possesses a dramatic voice of power, which she uses badly at times, great temperament and brains, a superb enunciation and very great interpretation. And when you add to these other attributes perfect poise, a striking personality, youth and physical beauty (enough and to spare), it is no wonder that her house was sold out two weeks before her concert, and that she is the most popular young Lieder singer in all Germany. Her programme, which contained fifteen songs, was divided into three parts, opening with five well known Schubert songs, followed by five Schumann songs, and closing with five Brahms numbers, which showed the finest taste and judgment in their selection and rendition. It will always be a source of great interest to me to see how long this artist's voice will last under her present method of singing, for her art in German in every respect—in the placing of her voice, in her breathing purely from the waist holding her chest perfectly quiet and forcing her fortissimo tones far forward into her head by means of contracting the muscles of her waist and abdomen. To be sure this gives a great, large tone if one has the physique to withstand the muscular strain. And it seems as though this were the only way to sing Wagner, for he demands too much of his singers; but it is a known fact that many of the Wagnerian artists are giving up opera for concert singing because of too great a tax upon their vocal organs. To my mind there is no country in the world today equal to Germany for musical interpretation of the German composers; but when it comes to voice placing and tone production, Italy still holds the palm for me! But after one has had a thorough Italian foundation then let him come to Germany for solid work and musical interpretation, for in the German singers one finds a depth of sincerity and feeling and a seriousness of purpose which far outreaches the Italian school. We are to hear Lula Mysz Gmeiner in a few days, whom I am told is the first Lieder singer of Germany today, in a splendid Beethoven, Brahms and Lowe programme, also Lilli Lehmann in three concerts and I shall hope to learn a great deal more about German vocal art.

The following evening we heard Friedman in his second Chopin recital. His programme was alluring both in contents and arrangement. The first group included the F minor Fantasia, the Ballade in A flat, two charming mazurkas and the B minor Scherzo from the Polonaise. Herr Friedman chose the seldom heard B major and the favorite A flat major. Then came two nocturnes, one in B major (op. 62) and the F major (op. 15), the A flat and C sharp minor valse double thirds, the Revolutionary and the very difficult F major etude (op. 25 No. 3) and when you add to this stupendous collection of works the B minor sonata with which the programme was brought to a close, you will find one of the most magnificently arranged programmes which could be compiled.

When I heard Friedman play the Kreutzer Sonata with Elman the very evening before, I was so delighted with his Beethoven interpretation and his ensemble playing, that I was sure I would enjoy his second Chopin evening more than I had his first concert; but this was not the case, I am sorry to say, for although Friedman is a great virtuoso, he is not a Chopin interpreter at all! His technique is colossal, and in this respect he is amply equal to any work that Chopin ever gave us. But to play Chopin as it should be played one requires something more than faultlessly trained fingers, a well developed brain and memory—one requires a soul revelation, a psychological balancing of the beautiful in music and poetry, for Chopin was both musician and poet, and to interpret the deeper meanings of Chopin, one must have known great sorrow and experienced a great soul struggle, yes—to play Chopin one must have lived much, and know the fullness of love, and to have born up beneath ultimate disappointment. For Chopin reveals so vividly in his various works a life struggle and it is just this that we care to know and understand, for he loved passionately, and lost all! Not something—but everything! He loved his country which was taken from him in boyhood; he loved robust health which he was deprived of from the very start; he loved a countess and he loved George Sand and he loved life in its most fascinating ways—yes—one finds these vital elements in all of his compositions. What are his nocturnes but beautiful poetic expressions of a soul struggle! And you remember what Schumann said of the B minor Scherzo, "How shall seriousness be attired when

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even sport goes darkly veiled." And what do we read in the Polonaises—such lamenting over a proud country which is no more—and what sadness does the C sharp minor valse whisper in our ears; and what a tragedy in disguise in the alleged sonata in B minor—witness the dispendency in the very opening measures, then the eternal confliction in the Doppio movimento followed by sudden outbursts of eternal longing for perfect peace (in the sostenuto) which is not to be found until the lovely song in the funeral march, and then only momentarily, (for in the entire scherzo movement such forebodings and fear are indicated—especially by the six B flats rising in succession in octavo passages in the right hand, three lines before the close) and then after the funeral march such melancholy autumnal whisperings in the entire last movement, as if even after death, the weary spirit were being led through a lonely forest whither death points his lean lifted forefinger.

The Philharmonic Chorus, which is perhaps the largest and most important singing society in Germany, gave its third concert of the season Wednesday evening in the Philharmonic Hall. There were about three hundred voices upon the stage and the organization had the assistance of the entire Philharmonic Orchestra and the great pipe organ, for which occasion Irrgang was organist. The chorus also had the assistance of Fraulein Gertrude Foerstel (soprano) and Herr Baptist Hoffman (baritone), both of the Royal Opera, as soloists. The orchestra and chorus were under the directorship of the celebrated Siegfried Ochs. The programme opened with Max Reger's Choral Prelude for organ, followed by the 100th Psalm for choir, organ and orchestra by the same composer (which were given in Berlin for the first time). The second and last work upon the programme was the Brahms Requiem. Of the two works the last mentioned is so infinitely superior in every way that I shall do well not to dwell upon the Reger works at length, but simply state in passing that it impressed me as being anything but religious in a musical sense (or perhaps, like Wagner, Reger is somewhat ahead of his time, and this may only be a suggestion of the religious spirit, in the music of the future). But it might easily have been an act from some modern opera, or a modern music drama, or it could perhaps pass for a fitting last movement to a choral symphony; or anything but a religious work; for from the very opening pages where the kettledrums begin pianissimo continuing in one long, rolling crescendo for fully three minutes, while the orchestra rises to great heights and passes through many keys, on to the very last pages where all the different brasses take turns at strangely new and wildly loud melody, there seemed to prevail only a long spirit of musical unrest—a prolonged struggle between the different voices, and the various instruments, as if each were endeavoring for individual recognition, regardless of any other brother or sister melody. However, Reger is much heard in Berlin this winter but I have not quite made out why as yet; but I shall continue to hear him when I can and perhaps I may in time become sufficiently developed to soar in his strange musical clouds. In the various works which I have heard by this composer, there have been times when he has shown a poetical sense and some refinement, and again there have been moments when he can rightly be described as beautiful; but, these moments are rare indeed, for most of his music is blatant, noisy and obstreperous—an agglomeration of notes which ends in a sound of fury that may signify a good deal but yet leave the hearer half stupified so that he cannot easily identify the signification. But in the Brahms' Requiem—well, if I should attempt to say half that is in my mind (only half!) this letter which is already too long, would become an epic in length at least! For in this work Brahms appeared as a great revelation in music. To me he is the greatest and boldest spirit since Beethoven! The entire work seems permeated with a wealth of poetry and harmonic beauty, with a living personality and a living soul and throughout one feels that eternal, divine glow radiating from the work. A rare moment when the conductor has been gradually hushing the various voices with his outstretched, quivering hands, as they soared in undreamed heights—higher and softer (for the organ has now ceased, and only the faint sound of women's voices could be heard accompanied by four harps and the cellos); it was then, as I listened in perfect peace and contentment, that I wondered if such music could again be found.

CHARLES MALLORY DUTTON.

Miss Blanche Lillian Kaplan, the brilliant young pupil of S. G. Fleishmann of this city, gave a piano recital in Sacramento at the Saturday Club which was highly appreciated by that well known musical organization, the young pianist receiving a veritable ovation in the capital city. Miss Kaplan rendered the following program: Beethoven—Rondo, op. 51, No. 2,



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The weekly Hour of Music took place at Sherman, Clay & Co's, Recital Hall on Saturday afternoon, December 10th. Carl E. Anderson, tenor, was the soloist on this occasion and Frank L. Grannis presided at the player piano. The program was as follows: Shepard's Dance (German), Estey Pipe Organ; (a) Madrigal (Chaminade), (b) Rosy Morn (Landon Ronald), Mr. Carl E. Anderson, accompanied with the Steinway Pianola piano; a few minutes with the Victrola: Humoresque (Dvorak), Mischa Elman, Gems from "The Prince of Pilsen" (Luders), Victor Light Opera Company, Boheme—Quartet (Puccini), Farrar—Vlafor—Caruso—Scotti; Feramors (Lichtertanz der Braute von Kaschmir) (Rubinstein), Steinway Pianola Piano; (a) When Celia Sings (Frank Moir), (b) An Irish Folk Song (Foote), Mr. Carl E. Anderson, accompanied with the Steinway Pianola Piano; (By request) Blue Danube Arabesque (Schulz-Evler), Reproduced by the Welte-Player, as played by Josef Lhevinne.

THE MUSICAL REVIEW'S HOLIDAY NUMBER.

The Holiday Number to be published by the Pacific Coast Musical Review will be the largest musical paper ever published on the Pacific Coast. It will contain several very important articles on music in the far West. It will be a splendid souvenir for a New Year's gift. Those who desire to mail it to friends should leave their orders early, for the edition will be limited and last year many were disappointed because they did not succeed in securing any extra copies. The price of the Holiday Number will be fifteen cents.

The Christmas issue of Harper's Weekly is worthy of the long and honorable tradition of brilliant special issues associated with the foremost American weekly. This year's Christmas number teems with good things, both literary and pictorial. There are sixteen pages in color, in addition to a charming colored cover based upon that almost unattainable thing—an original and unhackneyed Yuletide idea.



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By JULIAN JOHNSON

NOVEL OPERA PLANS.—Regina Vicarino and Umberto Sacchetti, star and solo tenor, respectively, of the Bevani Opera Company, are said to be planning a season of summer opera at Venice, for next year. The revelation of this scheme also uncovers a romance, and when summer comes around it is said that Miss Vicarino will be Mrs. Sacchetti. It is to be hoped that the Vicarino-Sacchetti opera will not share the fate of most actorial enterprises. Actors, no matter how illustrious before the footlights, have a peculiar way of sadly mismanaging their own affairs when they annex at a box office. The few illustrious exceptions only seem to prove the rule. Miss Vicarino has requested the services of Miss Ailene Cawthorne, Miss Gladys Jeffers, Miss Mary Campbell and Mrs. F. R. Dorn, all pupils of Signor Riccardo Lucchesi, for her organization.

VON STEIN RECITALS.—The 189th students recital of the Von Stein Academy, given last week at the Conservatory building, Tenth and Hill streets, was, as usual a largely attended and successful affair. Programme and participants follow: Nellie Burgener and Gladys Jones, duet, "Polish Dance," Scharwenka; Ellen Wood, "L'Avalanche," Heller; Helen Adams, "Perpetuum Mobile," Raff; Russell Lyon, "Serenade," Eilenberg; Genevieve Edwards, Etude A minor, Wolenhaupt; Frieda Libbert, "Feur Elise," Beethoven; Reta Mitchell, "Butterfly," Grieg; Katherine Athons, "Slumber Song," Gurlitt; Bertha Wood, "Il Penseroso," Heller; Blanche Perry, sonatina No. 1, Lichner; Lewis E. Odin, sonatina in C, Clementi; Harry Slack, Valse Impromptu, Eilenberg; Hazel Hughson, study, Smallwood; Virginia Henderson, "On the Meadow," Hacks; Beatrice Case, violin solo, "My Valentine," Greenwald; Lance D. Smith, "L'Avalanche," Heller; Eleanor Gress, "Album Leaf," Kirschnier; Dorothea Vogel, first movement sonatina op. 55 No. 1, Kuhlau; Francis Larimer, violin solo, "Lullaby," Kriens; Ramona Baker, "L'Avalanche," Heller; Selma Siegelman, sonatina, Beethoven; Mrs. Webster, Misses Anchell, Watron and Jones, "Cavalleria Rusticana," Mascagni, two pianos, eight hands; Miss Marie Jones, sonata op. 14, Beethoven; Miss Loretta Payson, sonata A minor, Schubert; Miss Nellie Brigham, valse E minor, Chopin; Clarence Bates, "Rondo," Mendelssohn; Mona Newkirk, Beethoven Concerto in C.

Miss Lillian Adams is preparing her pupils for a prize contest in piano playing, to be held in her studio in Hamburger's Majestic Theatre building, the first Saturday in January. The afternoon will be spent in playing and discussing Mozart's works, and a handsome picture of that composer will be given to the pupil who does the best work. Those who will take part are Mrs. Ada Coutellier, Mrs. Vieweger, Misses Greta Rebok, Detta Kahn, Anna Denitz, Sophie Green, Ione Jordan, Elsie Frese, Ora Crary, Pearl McCord and Carrie Mooser.

AN IDEA OF DOLLAR OPERA IN LOS ANGELES.

Eighteen months ago a man connected with the double quartet singing grand opera selections in a thirty minute sketch at a popular priced vaudeville house in Los Angeles, approached L. E. Behmer and asked his opinion of popular priced grand opera west of the Rocky Mountains. After a thoughtful moment, a few figures, a few more questions, the answer was that it would pay if popular operas were given by a young chorus carefully drilled, backed up by conscientious stage managers, adequate scenery, faithful costuming, and a few principals who were anxious to make good, and not endeavoring to carry through on past reputations or a feeling that they were being underpaid, and would naturally shirk responsibility.

Almost a year after, the same double quartet manager

passed through in his annual cycle of vaudeville houses. The matter was again referred to, a suggestion was made for a summer season four months hence at some western park, try it on the dog, rehearse, arrange, then add a few first class principals and start out for a tour of the west at dollar prices in the larger cities where the seating capacity of the theatres was large enough, when properly filled, to meet the expense account, and a \$1.50 price in the smaller towns where patronage was more meagre, and expenses higher.

Thus the seed was sown for the arranging of equipment and the movements of the Bevani Opera Company. The first obstacle in Los Angeles was the booking of the Auditorium; four shows, "Going Some," "Arizona," "The Blue Mouse," and one star which afterwards played another house, was the impediments in the New York booking office. A request from Manager Behmer resulted in flat refusal on the part of the eastern management to close. Dozens of letters passed to and fro, wires were burned and finally in sheer desperation the New York manager wired, "You're nutty on grand opera; we cancel the shows; it's up to you to make good," and at the end of the first week, after playing to some 18,000 people, with an income of \$8,297.00 the wire went back, "We may be nutty, but we are cheerfully making good."

This experiment was looked upon as a crazy idea all over the United States—dollar grand opera. Letters of condolence came in frequently, advice came more frequently, no one had any faith in it; even the Los Angeles public awaited the criticism of the local press before they ventured to invest fifty cents for a cushioned seat in a good part of the house to listen to 68 people working continuously for three hours, at less than a cent apiece, to entertain the occupant of such a location. The New York grand opera managers said: "If Bee makes good, the problem is solved, but he is as crazy as ever on music. Why don't he turn his attention to the moving picture show and ride in an automobile?" The Bevani management themselves questioned the dollar opera; they wanted the first ten rows at \$1.50 but had forgotten to stipulate in the contract the prices. Their heads and feet hit the ceiling when twenty-five cents was announced as the gallery price, but it only took five minutes for the impatient line waiting each night to gobble up the 252 seats at a quarter price and pave the way for the standing room sign in the 50 cent and seventy-five cent locations. As to the dollar seats, they went along with the rest as soon as society commenced to wake up and find that the Bevanis were the real things.

The gasoline wagon route surrounded Sixth Street park, and many disappointed found when it was too late that the straightforward, honest assertion of the "man behind the gun" was a fact. Dollar opera has come to Los Angeles; Los Angeles has received it. Los Angeles has again made musical history, and good musical history. It might be of interest to our readers to know something of the artistic line up for the past four weeks. Thirty-two operas have been given; "Lucia," and "La Traviata" have been sung four times each; "Faust," "Aida," "La Boheme," "The Love Tales of Hoffmann" Rigoletto" and "Il Trovatore" each received three presentations. "Martha" was given twice, and "Cavalleria" and "Pagliacci" one afternoon and one evening; a mixed program was given on Verdi night, and an all star program on Saturday evening. 70,950 people paid admission. Of this number 9,500 witnessed "Lucia"; 5,500 "Faust"; 8,950 "Aida"; 3,200 "Martha"; 8,350 "La Boheme"; 6,950 "Love Tales of Hoffmann"; 8,200 "Rigoletto"; 5,400 "Traviata"; 4,100 the double bill; 4,650 "Il Trovatore," and 4,200 the mixed programs. "Lucia" and "Aida" vied in popularity with "Rigoletto" and "La Boheme." The first week's business was \$8,297.00; the second week, as the reputation of the Bevanis spread, amounted to \$11,941.00. The third week, a repetition of many of the operas given during the previous weeks, showed \$7,930.00 as the take for eight performances. The fourth week, with "La Boheme," as the stellar attraction, \$10,301.00—a total of 38,469.50—less than the cost of one week of grand opera at the Metropolitan Opera House in New York City where but one-third, as many people could receive the educational value of these modest productions.

The question of grand opera in Los Angeles, has been solved—the company has made money and goes on its way rejoicing; the local impresario has vindicated his assertions; the Auditorium has shown the practicability, with a large seating capacity and a huge stage, of giving grand opera at popular prices, and there is no reason why a series of from eight to twelve weeks of grand opera could not be financed and given in a most artistic manner if the right kind of brains, energy and determination is behind it. Publicity had much to do with this, and the splendid manner in which the daily press took up the Bevani habit after they knew it was worth while assisted potentially in securing the above results.

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SAN FRANCISCO ORCHESTRAL SOCIETY CONCERT.—

The first concert of the San Francisco Orchestral Society for the season 1910-1911, took place in Golden Gate Commandery Hall Monday evening, December 12th. The society was assisted by Mr. Frank Fowden, baritone. Mr. Giulio Minetti directed. A large body of musicians comprising the orchestra membership was assembled to do credit to their training and skill, and their efforts were crowned with a large measure of success. Those who constitute the orchestra are the following: Violins—Mr. R. Flinn, Miss Viola Furth, Miss M. Hall, Mr. Jno. Hedley, Mr. H. Jacoby, Mr. A. Kaufmann, Mr. J. H. Kelly, Mr. M. Knopfmacher, Mr. J. W. Kutz, Miss Dorita Lachman, Miss D. Moore, Miss C. A. Nash, Mr. Charles Schneider, Mr. B. Sternheim, Mr. S. P. Topp, Miss A. Welisch, Mr. Irving Wilson; Violas—Mr. J. J. Dougherty, Mrs. G. F. Ghisi, Mr. Chas. Montgomery, Miss A. Turner; Cellos—Mr. F. Kwast, Mr. M. Langstroth, Mr. M. B. Wallach, Mr. E. W. Wentz, Mr. L. B. Wertheimer; Basses—Mr. C. C. Davis, Mr. P. Demetrio, Mr. O. R. Harrell; Flutes—Mr. Elias Hecht, Mr. Geo. Newbauer; Oboes—Mr. J. L. Mundwyler, Mr. L. E. Penniman; Clarinets—Mr. W. F. Anthes, Mr. C. H. French; Bassoons—Mr. J. J. Mundwyler, Mr. J. Lee Burbeck; Horns—Mr. Franz Huske, Mr. H. G. Aylsworth; Trumpets—Mr. R. W. Whiting, Dr. M. N. Callender; Trombones—Mr. J. F. Leonard, Mr. R. W. Pierce, Mr. P. H. Lichenstein; Tympani—Mr. M. S. Toplit; Percussion—Mr. E. Firestone.

The program was well devised, containing selections that are of high class and yet endowed with all the elements of popularity. These were as follows: Overture "Die Irrfahrt um's Gluck" by Franz von Suppe; "L'Extase," Entr' acte from the Pantomime of "Mlle. Pygmalion" by F. Thome; Beethoven's Symphony No. 1; "Ase's Death," from the Peer Gynt Suite, (for strings); and the "Magic Flute" overture. The opening selection showed that the various choirs are good. Few pieces are better calculated to make initial showing of the quality of the several bodies of instrumentalists than is this overture. The brass was reliable and smooth; the woodwind satisfactory; and the strings were strong in attack. Next to the von Suppe overture the "Magic Flute" overture demanded attention. The somewhat intricate figures following the slow opening passage of Mozart's work, was taken at a brisk tempo that was quite refreshing and the work was characterized by clearness to the end. The Beethoven symphony was not altogether convincing although the second movement, the andante con moto, was entirely pleasing. In the Grieg music the "Death of Asa," the strings were at their best and the general handling of the composition was quite effective. Mr. Fowden had one number on the program with an encore. Mr. Minetti has brought this organization up to an excellent standard and the various members followed his baton with confidence and precision.

DAVID H. WALKER.

THE SONG LORE OF IRELAND.

The music of Ireland is an inexhaustible treasury of folklore, history and romance. Yet, curiously enough, Erin's story has never been adequately told from this viewpoint. Mr. Redfern Mason's "The Song Lore of Ireland" which is to be issued by the Wessels & Bissel Co., aims to show how intimately the music of Ireland is the expression of the Gaelic spirit and the author claims that it tells the history of the Irish people with a passion and a picturesqueness of detail that the chronicles of the historians cannot equal. The nature of this music, its primitive Gaelic character and development under the influence of the church; the part played by the harpers and pipers and, above all, by those instinctive musicians, the common people, promise a fascinating story. The antiquity of the melodies, their preservation in the unaided memory of the people through long ages of oppression and visitations of famine, and their final perpetuation in notation through the labors of such men as George Petrie and Dr. P. W. Joyce are dwelt upon. Specimens of the music are

given, lullabies and caoines, occupation, songs, dances and battle strains, and their artistic and historic or social significance explained. Of especial charm should be that part of the work which deals with the mystical element in Irish music—the fairies and the land of Tir nan oge, with legends bearing on the music long antedating the Christian era. "The Song Lore of Ireland." Erin's story in Music and Verse, by Redfern Mason. 8vo, cloth, 330 pages, \$2.00 net.

MUSIC ACROSS THE BAY.

Oakland, December 18th.

It is with something akin to exhilaration that I recall the song recital given by Emilio De Gogorza and his superb accompanist, Robert Schmitz, before the Berkeley Musical Association last Wednesday evening. Everything conspired to the successful inauguration of a series of concerts by this lately formed organization. Its President is the Honorable Beverly Hodghead, Berkeley's Mayor. Its Vice President is Professor Leon Richardson, of the faculty of the University of California. Its second Vice President is William Edwin Chamberlain, a most artistic singer. Julius R. Weber, the well known and everywhere respected teacher of piano, is the efficient Secretary. S. W. Marks, a successful banker, is the Treasurer. The board of directors includes a clergyman, a pianist, a lawyer, a college professor and others of equal standing. The association was formed for the purpose of promoting the cause of the best music in Berkeley and to make it possible to hear the best concerts by the greatest artists at a cost not prohibitive. The associate membership grew to such proportions—and immediately too—that no more could be received. For each associate and student member receives his two seats, or one seat, for each concert, and the largest available auditorium in Berkeley is now taxed to its limit of capacity! Therefore those reaching the recital five minutes before the advertised time of the program very contentedly took seats upon the stage, every other seat in the High School Auditorium being already occupied. So splendid a beginning makes wide prophecy, and a larger hall must soon be built for the long waiting list of those eager to join the association.

Mr. De Gogorza was in his best mood and noblest voice. The published program was a little changed to admit of one or two songs which he consented to give at popular request, and the great artist added several encores. After the first group he was obliged to go before the audience and bow many times—eight, I believe—but I heard him declare smilingly to Mr. Greenbaum, "Not now, after a while! I've got too many to go—fourteen or so." And so proved that he has not only mastered our moods but our idioms.

Mr. Schmitz is a concert pianist far beyond any who have come to us as accompanists in the last seven years. He has power, delicacy, and an abounding technique, great simplicity and sincerity, and is absolutely at one with his work. His playing of the iridescent, shimmering Jardin sous la Pluie, of Debussy, the strange and magnificent Islamey of Balakirev, the Saint-Saens Toccata, as well as of the Chopin numbers, revealed the true artist; and the audience was quick and eager with its response. The space for this review is necessarily small this week, and I have given this much of it to Mr. Schmitz, because already De Gogorza has been fully reviewed by the editor-in-chief.

The Berkeley Association will present Kocian in January, later Hofmann; and the final concert this year has yet to be announced. The future is assured.

Miss Lilla Forderer is to give an organ recital at the Oakland First Methodist Church this afternoon. This player has lately returned from Boston, and has paid her friends the compliment of this program.

Mrs. Carrie Brown Dexter, the soprano of this city, is to be given a testimonial concert at the Madison Park Apartments Drawing Room, on Friday evening, January 6th. Mrs. Dexter will sing the Brilliant Bird (David) with flute obligato by E. W. Hecht; and with Jack Hillman, Henschel's setting of "O That We Two Were Maying" and a duo from Don Giovanni. Mr. Hillman who has lately returned from New York is a solo barytone at St. Dominic's. Mr. Ashley Pettis is to play piano solos, and Dr. H. J. Stewart will accompany all the soloists. Mrs. Dexter will sing Charles Wakefield Cadman's four Indian Songs, and one of the so-called Yosemite Legends, recently published by Dr. Stewart. This fine evening is to be invitational, and given as an especial compliment to Mrs. Dexter.

Robert H. Thomas, barytone, is to be soloist at the next concert of the Hughes Club, in January.

ELIZABETH WESTGATE.

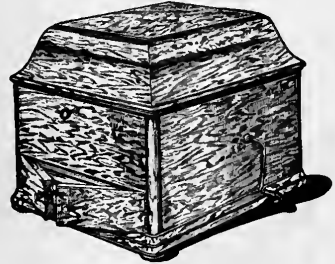
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ORPHEUM ROAD SHOW.

The Orpheum Road Show which is always regarded as the greatest theatrical event of the year and which pays us a visit every Christmas, will open on this Sunday matinee at the Orpheum. As usual it is under the direction of Mr. Martin Beck, who this season has if possible surpassed all previous efforts in this direction, the result being a programme which includes a number of the most famous artists in the old and new world and which cannot fail to elicit admiration and give complete satisfaction to all who witness it. The twin brothers Rigoletto, Charles and Henry, who are considered the most versatile artists in the world and who created the greatest sensation vaudeville has known in many years have after much difficulty been induced by Mr. Beck to cross the Atlantic and will make their first appearance in this city. Their performance baffles description—to be thoroughly appreciated it must be witnessed. It is divided into eight parts each entirely distinct and excellent. They excel as instrumentalists, as jugglers, as Chinese magicians, as mimics, as illusionists, in plastic poses, as acrobats and as aerial gymnasts. The real proof of ever advancing, still striving for greater perfection will be instanced by the bewitching La Pia appropriately styled "The Enchantress" who comes direct from the Palace Theatre, London, where she created so great a furore that she is literally besieged by offers from English managers for return dates. The coming programme will be the means of introducing her to American audiences. As a phantastic dancer, La Pia who is a girl of extraordinary beauty of face and figure is unexcelled. She appears in four varied dances, each with elaborate scenery, the effect of which is enhanced by electric and cinematographic effects. Her most splendid effort is her final dance. The stage seems transformed into a raging sea and the breakers roll thunderingly against the shore. In the midst of the waves "La Pia" suddenly appears stricken with terror and endeavoring to fight her way to safety. She is tossed to and fro by the waves and finally swallowed up by the angry sea. Howard, Scotland's premier ventriloquist and the most famous of his ilk in Europe will be another new face. Like most of his countryman he is gifted with a keen sense of humor which contributes greatly to the enjoyment of his act. Mae Melville and Robert Higgins, eccentric singing and chattering comedians will indulge in a novel skit called "Just a Little Fun." Their great popularity in this city will ensure them a cordial welcome. Charles Leonard Fletcher supported by Louise Christie, William Stafford, Lew Gordon, Malcolm, Blevins and Thomas Boyd will be seen in a comedy of absorbing interest entitled "His Nerve" which was originally produced with great success at a Lambs' Club Gambol. Mr. Fletcher has appeared in no less than seventy different roles at various times but the role of a gentleman burglar in this little drama is said to be more suited to his talents than anything he has previously attempted. The Quigley Brothers, original singing and dancing comedians of national reputation, Wellington Cross and Lois Josephine a talented couple in a clever and amusing skit called "Dying to Act" and Joe Jackson the European Vagabond will complete a program which reaches the highest standard of vaudeville.

JEFF DE ANGELIS AT THE SAVOY.

The last performances of Henry W. Savage's "Madame X" will take place at the Savoy Theatre this Saturday afternoon and evening and on Sunday evening F. Ray Comstock will present that favorite comedian, Jefferson De Angelis, in the De Koven and Herbert musical comedy success, "The Beauty Spot," for an engagement limited to eight nights, with a special Christmas matinee Monday. During the seven months' run of the piece at the Herald Square Theatre, New York, it was noted for its artistic scenery, brilliant light effects and rich costumes that made a feast for the eye, and although the piece has a list of principals that makes it distinguished, it also has a chorus that, appropriately enough, made Herald Square the "beauty spot" of Broadway.

Mr. De Angelis resumes his tour in "The Beauty Spot" after an interruption which was caused by his engagement to head the all-star cast of "The Mikado" at the Casino during the summer months and he resumes his career as an individual star with the prestige achieved by his support of a cast which included Fritz Scheff, Christie MacDonald, Andrew Mack, Mme. Jacoby, William Pruette, San Francisco's Arthur Cunningham and important others.

"The Beauty Spot" is built around a simpering diplomat in Paris who has married an ex-model and is free and easy in all kinds of feminine society. Joseph W. Herbert claims credit for the libretto which all the New York critics declare



VIOLA GILLETTE

Who Will Appear as Miss General Samovar With Jefferson de Angelis in "The Beauty Spot" at the Savoy Theatre Next Week.

is one of the best that has been handed a company in many years. There is wit in the dialogue and the lyrics sound as if they had been written by a versifier of real talent. Reginald De Koven's musical numbers are beautiful and all of them bright. Those entrusted to the principals are well managed and the concerted and dancing selections are excellently invented by a producer who can get effects without breaking his neck. The cast includes such well-known artists as George J. McFarlane, Viola Gillette, Florence Martin, Joseph Fay, Charles W. Meyer, Inez Dean, Arvid Paulson, Ida Vantins and sixty others.

Mary Mannerling, one of America's foremost and popular stars, will begin an engagement limited to one week at the Savoy Theatre, commencing Monday evening, January 24, in "A Man's World," in which she is given a wide opportunity of showing her versatile dramatic art.

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GOGORZA'S FAREWELL CONCERT.

The final appearance of Emilio Gogorza, at the Columbia Theatre, Sunday afternoon, December 18th illustrated his versatility very strongly. This eminent artist, whose rank is certainly of the highest, singing Haendel music of the purely descriptive and picturesque sort as in "Where'er You Walk"; music of the heroic type in other selections; devotional and sentimental music cast in symmetrical forms; Spanish songs made infinitely varied by facility of mood and freedom of rendering; and ending at the other end of the scale by the humor of "Falstaff," can be taken as a type of versatility almost beyond compare. The closing recital of the San Francisco season illustrated with great clearness the possession of required arts of the useful and delightful sort, without which a fine voice, alone, is ineffectual. In the first place there is diction, without which much that is sung is non-comprehensible. Songs written to express certain ideas are only half interpreted if the words are indistinctly articulated. To acquire diction is laborious—that is diction of the proper kind. Gogorza's diction is fine and splendidly supplementary to his musical abilities and voice endowment. Then there is close study of the text—study as close as that given to the musical score. Without this there is not full sympathy or coherence. Again Gogorza triumphs in this respect.

On the side of picturesqueness, the introduction of what corresponds to the high lights in painting—the strong and appropriate use of accents; also in the interpretative value of shadings and the vastly effective freedom in the matter of rests—of impressive silences that the judicious mind can employ with impunity and with improving results—Gogorza is unsurpassed.

In the musical structure built up by Gogorza all available materials could be discovered to have been wrought over faithfully. Just so far as endless industry and freedom of thought marks the good professional of any art, as compared with the amateur, so the thoroughness of Gogorza marks him out as separate—as in a different rank from most other well known professionals. This is written in the hope that it will make details seem valuable to those who listen and those who study music.

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SHORT ITEMS OF INTEREST.

Puccini's new opera "The Girl of the Golden West" was presented at the Metropolitan Opera House, New York, on Saturday evening, December 10th, in the presence of a crowded house and scored an immediate triumph. General surprise was expressed at the fact that Puccini succeeded so well in getting the proper atmosphere in the music. The dramatic situations were many and both music and book proved one of the biggest successes ever presented in the metropolis.

* * *

The Choral Club of Stockton, Percy A. R. Dow director, gave the first concert of the sixth season at the Central M. E. Church on Tuesday evening, December 6th. The soloists were: Mrs. Zelfa Ruggles Jenkins, soprano, Miss Ruth E. Waterman, contralto and Harold Pracht, baritone. Edgar Bayliss was the accompanist. The program was as follows: The Glory of God in Nature (Beethoven); Ave Verum (Mozart); The Passage Bird's Farewell (Hildach), Loe Tales of Hoffman (Offenbach), Mrs. Jenkins and Miss Waterman; The Erl King's Daughter (Gade), Ballad for Solo Voices, Chorus and Orchestra, The Solo Parts: Erl King's Daughter, Mrs. Silpha Ruggles Jenkins; Oluf's Mother, Miss Ruth E. Waterman; Oluf, Mr. Harold Pracht; and the Choral Club; Break, Break, Break (Tennyson) (Macfarren); April Song (Newton), If I Could Know (E. Westgate), My Heart at Thy Sweet Voice (Samson et Delila) (Saint-Saens, Miss Waterman; Hear My Prayer (Motett) (Mendelssohn, Mrs. Jenkins and Choral Club; By Babylon's Wave (Gounod).

* * *

A benefit for the well-known basso, Signor A. Abramhoff, will be given at the Princess Theatre in the near future, which will interest all musicians and music lovers who know of the singer's career. Signor Abramhoff was one of the stars with Patti when the peerless prima donna was in her zenith. He sang with her at the Grand Opera House and at the close of his engagement made San Francisco his home, singing in churches and synagogues here, in addition to being one of the Tivoli stars. At the 1906 disaster Signor Abramhoff was injured in one of his limbs so seriously that it finally was removed in a hospital in New York in 1907, and shortly after the other limb was removed on account of blood poisoning.

He is in good health, but cannot stand the rigors of a New York winter, and is coming to San Francisco with his wife, and will begin to earn a living by teaching again. The committee on arrangements, which is using every means to gain deserved aid for Abramhoff, is composed of J. J. Gottlieb, W. H. Leahy, Henry I. Kowalsky, Julius Kahn and John Morrissey.

* * *

Robert Tolmie presented Miss Ruth Sharon of Piedmont and Miss Victoria Segsworth of Berkeley in a piano recital last Wednesday afternoon, the affair taking place in the red room of the Fairmont. The programme follows: Prelude, "Fuga" (Mendelssohn), Miss Ruth Sharon; variations, "Serenades" (Mendelssohn), Miss Victoria Segsworth; "Novelletta," op. 21 (Schumann), "Barcarolle" (Rubinstein), Miss Sharon; "Etudes," op. 25, No. 11, A minor, op. 25, No. 12, C minor, (Chopin), Miss Segsworth; "Nocturne," op. 62, B major, prelude, No. 15, D flat (Chopin), Miss Sharon; "Rhapsodie, No. 2" (Liszt), Miss Segsworth.

* * *

The seventh program of the Pacific Musical Society was given on Wednesday morning, December 14th at the Novelty Theatre. The program included: Piano Duett by Miss May Sinsheimer and Miss Clara Lowenberg; violin solo by Mrs. Samuel I. Savannah; piano solo by Ashley Pettis; tenor solo by Bentley Nicholson and two chorals by the choral section of the Pacific Musical Society under the direction of Oscar Weil. The entire program was a very enjoyable one and much appreciated by the large audience.

* * *

Miss Frances Hale, a pupil of L. Gilpin gave a piano recital at Century Club Hall on Wednesday evening, December 7th when the following program was excellently presented before a large audience: "Bubbling Spring" (Rive-King); (a) April (Tosti), (b) I Know (Spross); Erlking (Schubert-Liszt); Valse Brillante, op. 57 (Chopin); Mi Chiamano Mimi from La Boheme (Puccini); Two Venitian Boat Songs, op. 65 No. 5 and op. 30 No. 8 (Mendelssohn); Rhapsodie No. 2 (Liszt); (a) In Springtime (Taylor), (b) Aubade Printaniere (Lacombe); (Chopin). Miss Hale was assisted by Miss Maude Goodwin, a vocal pupil of Mrs. A. Bridge.

* * *

The Mansfeldt Club gave a piano recital at the residence of Hugo Mansfeldt on Thursday, December 1st. The program

was as follows: Rameau (1683-1764)—Tambourin (arranged by Godowsky); Beethoven (1770-1827)—"Moonlight" Sonata (Adagio); Weber (1786-1826)—The Last Idea; Mendelssohn (1809-1847)—Song Without Words (No. 4); Liszt (1811-1886)—Cantique D'Armour; Rheinberger (1839)—The Chase; Scharwenka (1847)—Polish Dance; Arensky (1861-1906)—Pres de la Mer Nos. 4 and 5; Floersheim—Abundance of Happiness; Strauss-Schutt—Blue Danube Paraphrase. Performed by the Misses Edna Wilcox, Frances Wilson, Josephine Coonan, Laura Ferguson and Stella Howell.

* * *

The Mansfeldt Club gave a piano recital at the residence of Hugo Mansfeldt at 238 Cole street on Thursday evening, November 17th. The program was as follows: Scarlatti (1683-1757)—Pastorale; Bach (1685-1750)—Prelude and Fugue C Major; Bach (1685-1750)—Prelude No. 21; Beethoven (1770-1827)—"Moonlight" Sonata; Heller (1814-1888)—Deux Etudes; Schulhof (1825)—Souvenir de Kieff; Schutt-Strauss (1856)—Fledermaus Walzer; Drangosch (1878)—La Habanera. Performed by the Misses Esther Hjelte, Edith Sellers, Selma Werner and Laura Ferguson.

* * *

The mandolin and lute pupils of Samuel Adelstein gave a recital at the California Conservatory of Music on Friday evening, November 18th with brilliant success. The program was as follows: Part I.—Mandolin Sextette—(a) "Love's Old Sweet Song" (Mollow), (b) "Beautiful Night," Barcarolle from Tales of Hoffman (Offenbach), Miss Lois Bolton, Mrs. T. L. Johnson, Miss Noonan and Mr. Adelstein, Mandolins. Mrs. H. H. Sherwood; H. H. Sherwood, Lute, Miss Mary Sherwood, piano; Readings—(a) "Rosabelle" (Scott), (b) "The Girl With the Telephone Habit" (Anon), Miss Edna Morse Levens; Mandolin Solos—(a) "Mazurka di Concert," op. 224 (Munier), (b) "Flower Song" (double notes) (Gutman), Miss Lois Bolton; Readings—(a) "The Romance of a Rose" (Perry), (b) "The Bride's First Marketing" (Fiske), Miss Ruth Elizabeth Hampton; Mandolin Sextette—(a) "Traviata" Fantasie (Verdi), (b) "En'r Acte" Gavotte Mignon (Thomas). Part II.—Lute Solos—(a) "Ricordo di Laggio Maggiore," "Serenata-Barcarolle, op. 125 (Menozz), (b) "La Cygne," Melodie (Saint-Saens), Mrs. H. H. Sherwood; Readings—(a) "The Swan Song" (Brooks), (b) "An Old Sweetheart of Mine" (Riley), Miss Mabel Beresford Cox; Lute Quartette—(a) "Ave Maria" (Bach-Gounod), (b) "Charitas," Melodie (Sturani), Mrs. H. H. Sherwood, Mrs. T. L. Johnson, Miss Emma Noonan, and Mr. Samuel Adelstein; Readings—(a) "The Knight's Toast" (Scott), (b) "Mrs. Murphy's Recipe for a Cake" (Smith), (c) "Johnnie's History Lesson" (Anon), Miss Elizabeth L. Makins; Mandolin Sextette—(a) "Chant Sans Paroles," op. 2 (Tschalkowsky), (b) "Pour la Liberte," Marche Americaine (Mariocchi), Pupils of Madame Humphrey-Smith, Teacher of Expression, and Mr. Samuel Adelstein, Teacher of Mandolin, Lute and Guitar.

* * *

The Berkeley Musical Association gave the first concert of its first season at the Berkeley High School Auditorium on Wednesday evening, December 14th. The soloist was Emilio de Gogorza and the program corresponded in excellence to the one given at the first Gogorza concert in San Francisco. The Berkeley Musical Association was organized a few months ago and its success was instantaneous. The principal credit for the immediate prosperity of the organization is largely due to Julius Weber, its organizer and secretary. The council of the society includes the following leading musicians and music lovers of Berkeley: President, Hon. Beverly L. Hodghead; First Vice-President, Prof. Leon J. Richardson; Second Vice-President, William Edwin Chamberlain; Secretary, Julius R. Weber; Treasurer, Samuel M. Marks; Miss Adaline Maude Wellendorf, Rev. John H. Lathrop, W. H. Payson, Prof. Richard F. Scholz. The complete program was as follows: (a) *Itorno al Idol Mio* (Cesti), (b) *O del mio dolce ardor*, (c) *Air "Diane Impitoyable,"* *Iphigenie en Aulide* (Gluck), (d) *Pouvez vous ordonner qu'un pere* (Gluck); (a) *Premiere Ballade in G minor*, op. 23 (Chopin), (b) *Valse in C sharp*, op. 64, No. 2 (Chopin); (a) *Kein Wort von dir* (Tschalkowsky), (b) *Es blinkt der Thau* (Rubinstein), (c) *Feldensamkeit* (Brahms), (d) *Cecilia* (Richard Strauss); (a) *Drink to me only with thine eyes* (Old English), (b) *Thou art so like a flower* (H. K. Hadley), (c) *Ballad of the bony fiddler* (W. G. Hammond), (d) *Gipsy Joe* (J. C. H. Beaumont), (e) *The Lark now leaves his wat'ry nest* (Horatio Parker); (a) *Scherzo Valse* (Chabrier), (b) *Jardin sous la pluie* (Debussy), (c) *Islamey* (Balakirev), (d) *Toccata* (Saint-Saens); *Promesse de mon avenir Roi de Lahore* (Massenet); (a) *Canto del Presidario* (F. M. Alvarez), (b) *Tavira la Romeria* (Feast at the Hermitage) (B. Erquilla), (c) *Largo al factotum*. Barber of Seville (Rossini).



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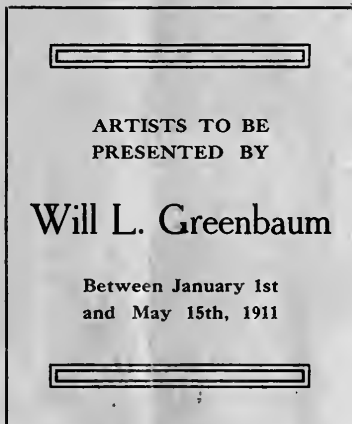
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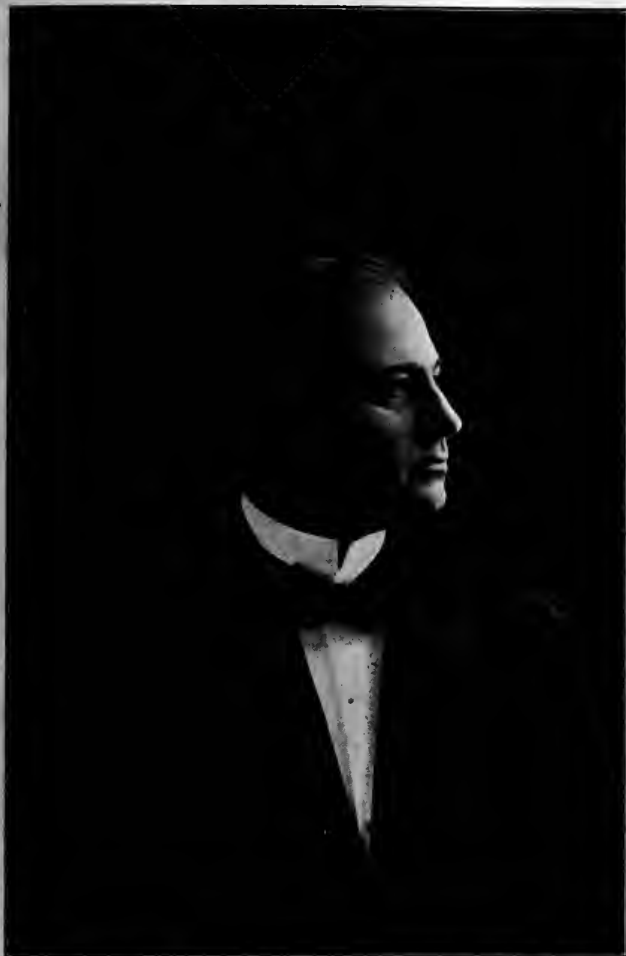
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VERY enterprise of importance requires a certain system of development in order to attain a certain eminence and importance which can only be acquired by a series of evolutionary periods. Nothing that is worth while is thoroughly satisfactory from the beginning. The great prima donna who appears before the musical world as an eminent personality whose intelligence and emotional faculties have become the blessing of thousands was compelled to acquire her knowledge by degrees and was at one time just as tedious a student and as impatient a worker as any young man or woman who today commences to take lessons from a competent singing teacher. The piano virtuoso who astounds and paralyzes monster audiences by reason of his wonderful technical and interpretative achievements reached the height of his efficiency from an immature beginning through a series of difficult and often discouraging years of evolutionary periods. The violin virtuoso who today inspires admiration and homage because of his wonderfully mellow tone and his almost superhuman digital facility began exactly as any other violin student and in the beginning drew forth sounds from his violin that were more irritating than pleasing. And what is true of the individual is equally applicable to an organization or a business enterprise. A piano factory, which stands before the world today as an ideal institution backed by colossal financial and intellectual power, must at one time—no matter how far remote—have been the result of one individual's ideas and must have been launched in a modest, unassuming and rather superficial manner before it could possibly develop into an enterprise of vast commercial importance. The great composer who electrifies the musical world with his wonderful mental conceptions must have reached the zenith of his genius through a tedious course of improvement the beginning of which was exceedingly modest. But there is a great difference between the mode of development of individual artistic traits and the gradual growth of a business enterprise such as a piano factory and the establishment of a musical journal that is expected to play a prominent role in the progress of musical culture in that territory where it has been founded.

A commercial organization usually is begun with a certain amount of capital and if the integrity and honesty of those who launch the enterprise is known they receive a certain amount of credit from those whose merchandise is required for consumption. The artist usually has someone who pays for his lessons. In the beginning there may be parents who do this favor for him and later a wealthy friend or relative may furnish the means to complete what promises to be a brilliant career. The reader will please note that we are here only mentioning commercial enterprises or artistic minds that have met with wonderful success. We are not concerning ourselves at this time with failures of which there are, alas, so many thousands. We are trying to convey the idea that while great artists who have met with success and important business institutions that have achieved commercial triumphs were in the outset assisted in their modest way of beginning their difficult climb to success. A musical journal does not possess such a fortunate assistance when it is launched. In order to grow to a certain degree where it becomes of benefit to the community in which it is published a musical journal must be born at a time when the demand for it is rather inconsequential. Thus when you suggest to friends or acquaintances that you need their support in the establishment of a musical paper they will immediately tell you that there is no need nor demand for such a paper. In fact it is impossible to arouse any enthusiasm among the musical element in any community for a musical journal at the time of its first

birthday. And this spirit of indifference and skepticism as to the possible success of such a paper naturally prevents any one lending it financial assistance and those who possess faith and confidence in their ability to bring their work to a successful end must simply continue to depend upon their own resources and their own efforts to create a demand for a musical journal and in this manner gradually attain the support of their fellowmen. In thus enumerating the difficulties that are put into the way of those who desire to establish a musical journal, we trust that our readers do not accuse us of false pride or conceit. This treatise is intended to be absolutely impersonal and is not meant in any way to emphasize any individual efforts of the writer. We are trying in a general manner to describe the differences that exist between the construction of a successful commercial enterprise or a successful artistic career and the successful establishment of a musical organ that is intended to become a force for good. But to return to our train of thought. There being no confidence in the usefulness of a musical journal it is impossible to interest anyone in a financial way in the enterprise. For this reason there are so many musical papers published by publishing houses who use them as an advertising medium for their own business. In Europe there does not exist one musical journal that is the independent property of an individual. All musical papers published in Europe are merely a circular issued by publishing houses—some of them are more important than others because of the talent employed to write the articles, but all of them are dependent for support upon a commercial institution and not upon the public. America is the only country where musical journals have been made self-supporting and even in this country there are only four weekly musical journals published by independent forces that have really exercised an influence upon the districts in which they are active. Just imagine! In a country of nearly one hundred million inhabitants there exist only four weekly musical journals and these are published in three cities.

The territory of the Pacific Coast Musical Review is virtually all the country West of Chicago, there being published but this one musical paper. We are, however, satisfied to consider the territory West of the Rocky Mountains as virtually the home of this paper. Now the reason for the scarcity of musical papers is simply that it is impossible to secure capital to start the same. And in one way this is a very fortunate thing for by the same token as great business enterprises are gradually being injured through too much competition, so too many musical journals would simply result in the eventual failure of most of them. But a musical journal does not only labor under difficulties because of lack of financial backing, it also cannot expect credit from the printer, because it does not possess valuable stock which could be used as security. It is therefore merely a case of getting to work and establish a musical journal on personal faith in its future and with the purpose of devoting a certain number of years in unceasing energy and activity toward a gradual increase of resources. Our readers may well know that a great many musical papers have been started, but few have succeeded. Sooner or later the willingness to work for nothing and to economize on eating and clothing becomes a hardship and other vocations offer more advantageous emoluments. But he who possesses faith in the enterprise and the natural application to the work will sooner or later succeed, if he adds to any natural talent he may possess the tenacity and patience necessary to achieve anything worth while. However nothing, not even a musical paper, can be started on a big scale. If we had begun this journal as a weekly publication such as it is before you today we could never have succeeded, but we would have been compelled to cease publication after six

months of vain effort. Where there is no capital and no assistance in the shape of advertisements or subscriptions it becomes necessary to earn money in other ways and in other vocations and use that money in printing the paper until the latter receives sufficient support to enable you to give up the outside position and devote your time to the publication of the paper. Inasmuch as it is impossible to do two things well at one time and as the man who pays you a salary expects your best efforts it is impossible to publish a weekly musical journal in San Francisco at the beginning. And so we had to be satisfied to publish a monthly paper of small size. When the present editor took charge of this paper which at that time was called *La Bohemienne Musical Review* there were exactly 125 subscribers and the advertisements amounted to about \$30 a month. The reading matter consisted of clippings from the daily papers and the publishers were in the printing business. They were about to cease the publication of the paper which had come to them as a payment of a printing bill, when the editor of this paper suggested to continue it a while longer. While it would appear that the *Musical Review* had two proprietors in addition to the present editor, this was really not so for they gradually became discouraged and one sold out to the other while the editor bought out the one that was left. It was nine years ago when the editor took charge of this paper and in these nine years there have been put into this publication by the writer fifteen thousand dollars earned in monthly installments of from one hundred to one hundred and fifty dollars during the period in which this paper was a monthly publication. This represented the first evolutionary period of the *Pacific Coast Musical Review*.

Just about the time when the paper began to pay, the earthquake interfered rather severely. The editor received several offers from Eastern cities to leave this Coast and abandon his project of establishing a musical journal, but his faith in the enterprise had not abated and he again resolved to give the *Pacific Coast* a musical journal of importance and influ-

ence, even though he perished in the attempt. And we went to Los Angeles and continued the monthly publication of this paper. Upon our return to San Francisco we found that the new and greater city was being constructed upon a more liberal basis in every respect than it had been before the catastrophe. And it became evident that a monthly musical paper could not arouse the interest of the people any longer so we planned to publish a weekly journal and from the time we issued the first edition it became evident that the luck had changed and that the musical public of the *Pacific Coast* was beginning to understand the necessity of an official musical organ. With this beginning support grew rapidly and while the monthly publication of the paper extended over a period of seven years, the weekly publication was hardly one year old, when we began to prepare for the enlargement of the paper to the size of the Eastern musical journals. The weekly publication of the paper at the small size which ceased with last week's issue represented the second evolutionary period of the *Pacific Coast Musical Review*. And now we are entering upon the third evolutionary period with a paper just as large in circumference as the largest musical paper published, although we shall be compelled to confine the issue to a smaller number of pages as is the custom of our great Eastern contemporaries. But we shall with the assistance of the musical element of the *Pacific Coast* which, we are certain, is beginning to realize the necessity of a musical journal in this territory, gradually be able to increase the number of pages until we arrive at the fourth period of the evolutionary process of this paper when the *Pacific Coast* will possess a musical journal just as big as any published in the world. And it will be a paper that has been constructed without anyone's assistance but the editor's and that of the musical public and musical advertisers and for this reason it is independent and will continue to publish musical news, musical criticisms and musical suggestions without fear or favor and with but one aim in view, namely, to assist in building up a sound musical taste and judgment in the Great West.



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NEW YEAR REFLECTIONS.



WHENEVER the hour hand of the clock of time points to the beginning of the New Year the human mind involuntarily adjusts itself to a mood susceptible to reflections. And inasmuch as the new aspect of the situation

inspires a natural inclination toward a change for better resolutions the average man or woman thinks as to how he or she may change certain modes of life in a manner to secure a nobler and purer result as has been done in the past. This is a peculiar psychological situation when the

mind of man dwells upon higher and cleaner customs. And what is true of the moral aspect of this situation is equally true of the professional life as far as it appertains to serious musical environment. We have discussed in the past the various attitudes among professional musicians toward one another and how it would be so much nobler and greater for teachers and artists to regard one another with a certain sign of respect instead of constantly sneering and belittling each other's efforts. This year we will confine the discussion of this New Year subject to the student who also may have sufficient reason to take advantage of the peculiar character of the season and ponder over the improvements that he might establish in his relation toward the art and his associates. There exist so many weaknesses among music students that serious reflection once a year will certainly not do any harm, and in this brief space at our disposal we shall endeavor to enumerate certain characteristic of the student that are mainly responsible for many failures which under more favorable conditions might be changed into successes. In the first place there seems to be a disposition on the part of many students to resume their music study under the influence of a purely selfish nature. The guiding force that impels many students to dedicate their life to the cause of art is not to be sought in a desire to acquire knowledge or culture or to delve deeper into the mystery of a higher education, but, alas, so many students seek musical information solely for the purpose of satisfying their personal inclinations and vanity and in order to at-

tain for themselves the envy of their less fortunate fellow men.

When a prospective pupil enters the studio of a teacher with the intention of discovering whether or not it is worth while to take music lessons, it is done with the expectation of hearing the teacher enthuse over the wonderful future which this pupil may look forward to. It is almost certain to predict that any teacher who dwells upon the brilliant future of a prospective pupil is thus able to add a new student to his class. And while we must, to a certain extent, blame the teacher for thus encouraging a pupil, in his vanity, we can not but blame, at the same time, a pupil or parent who insists upon such display of enthusiasm as a condition of eventual submission to musical instruction. It is certainly a deplorable condition which inspires a young man or woman to resume the study of music merely for the sake of gratifying a personal ambition. And yet most of the music studying people follow the tedious path of music study exactly from this one narrow angle. We therefore suggest to pupils who have in the past considered the study of the art of music only from the narrow standpoint of personal gratification of ambitious hopes for a brilliant future, that they should ponder over the wonderful vista of joy and exhilaration which a study of music necessarily exercises over a sensitive soul, and enter the studio with a more humble and modest aspiration and with a purer sentiment lodged in their breasts. There is nothing in the world that contributes more toward the en-

nobling of the soul and the expansion of the heart than a serious contemplation of the mysteries of musical knowledge. Music in itself as a language of emotions and preferably as a language of noble emotions exercises more influence upon the human mind in the matter of moral uplift than the study of any other art or science. We do not mean to infer that anyone practicing the art of music is necessarily superior in moral uplift to anyone outside the arena of musical culture, but we certainly mean to infer that anyone really grasping the nobility and grandeur of the art of music, and who has thrown himself body and soul into the midst of its inspiring influence must necessarily benefit morally from his associations with the purity of art and if, notwithstanding such associations, any man or woman remains sordid or callous, he or she has not grasped the lesson that the language of emotions really teaches, and has neither become a proper teacher nor a proper exponent of the art of music which really can not countenance anything but nobility of character and purity of purpose.

Just as in religion, which in itself should only inspire noble deeds and thoughts, there exist certain priests who are unworthy of the cloth they wear so have we in music apostles of the art whose character soils the flag of the cause. But this is no reason why a music student should not enter upon his studies with an eye upon the noblest phase of his artistic researches. We do not believe that ugly and abhorrent subjects should be dealt with in music. We are of the opinion that only the most beautiful, the noblest and the purest phases of human life should be surrounded by the halo of musical setting. Ugliness in music has no temptation for our ears. And for this reason we can not enthuse over the modern of musical realism which demands the "truth" in musical composition as well as upon the dramatic stage. There are certain phases of human life that do not fit in the calculus of publicity. It is better that they remain obscure and shunned and to surround them with the golden setting of musical inspiration does not improve their character, but certainly degrades the art which has been used for purposes of sordid commercial speculation and for this reason has lost the very object for which it has been bestowed upon humanity. The character of the individual necessarily is reflected in his conception or interpretation of musical ideas and anyone who revels in coarse musical subjects, if any there be, can not possibly lay claim to refinement of nature. The very fact that a pupil desires to enter upon his term of study with the idea of becoming great and with no other thought shows a narrow way of mental reflection and is in itself a stumbling block in the attainment of his desires. It is well enough to wish for greatness and fame. This in itself is a trait which every ambitious person displays sooner or later. But to seek musical knowledge only with the condition of attaining through it fame and fortune is unworthy of a genuine disciple of the art. A student should begin studying music with the sole idea of adding to his treasure house of knowledge an art which is well worth knowing thoroughly and should listen to the counsel of his teacher with the determination of assimilating the beauty and intellectuality of the art. A pupil should study music with the intention of becoming cultured and with the knowledge that whatever he may learn will add so much zest and love of life to his existence.

If in the course of his musical education a music student finds that he possesses that talent and

genius which leads toward artistic supremacy he should still be anxious to continue his study and watch himself as to whether he really is fitted to don the garb of virtuosity. The lavish praise of friends and relatives should pass his ears without clinging to them. His own conscience should be aroused and by listening to great artists and comparing their ideas with his own he will be enabled to judge for himself whether or not he may aspire to honors of greatness. And when he does not possess that intelligence to distinguish between efficiency and mediocrity then he will never make an artist for where there is no intelligence there never can be genuine art. And so we claim that natural modesty should form one of the leading traits of a young student. Unless a student is willing to submit to the demands of musical culture and subordinate his ambitions to a course of serious study of all the intricate problems that constitute a genuine musical education there is no hope for his future and it would have been better to fit him for another vocation. In close relation to the modesty and thirst for knowledge on the part of a student there should exist a confidence in the teacher. It is impossible for any teacher to secure good results and for any student to really absorb important knowledge unless there is reposed sufficient confidence in the instructor to create a relation between mentor and disciple. If it is possible for a rival teacher to shake the faith of a pupil in his instructor by slander and abuse then such pupil is not sufficiently equipped to dedicate his life to the cause of the art. Should a teacher be unworthy of the confidence of the pupil the latter, if he is really intelligent and fitted for a musical career must sooner or later discover the frailty of the teacher's position and sever his connection without outside interference. If a pupil is not sufficiently intelligent to differentiate between competent and incompetent instruction then, we are afraid, he is not sufficiently intelligent to become thorough in his musical knowledge. Temperament, sense of rhythm, interpretative faculty and a deep realization of the contrasting emotions must be inherent in a student. These things can not be taught. And these attributes of ability, talent or genius will eventually whisper to the student the fact as to whether or not he has entrusted his education to a competent or incompetent source. Intelligence is absolutely necessary for a thorough musical education. A stupid person can not be taught the art of music in its highest form.

There is one other aspect of the relation between teacher and student which we desire to mention at this time. We have often noticed at a pupils' recital that some of the participants upon the program were less nervous than others. Now the fact that some suffered from nervousness told us that these students are particularly conscientious in their studies. Their very nervousness was proof of the fact that they took their art seriously. We have noticed, as a rule, that the less nervous a student is at a public appearance the more glaring errors are apparent in his playing. And yet there are students who pride themselves on the fact that they are less nervous than their fellow students and ridicule any participant at a concert who in the throes of nervousness reveals technical weaknesses. These students are not properly equipped mentally to enter upon a higher musical plane. They should sympathize with those nervous students and realize the heartaches that are required to appear before an audience. Neither should the audience judge the ability of a pupil

from a first hearing at a public recital. It is an unfair position for the student and does not really reveal the actual state of his mind. Neither should a pupil or parent judge the ability of a teacher from a pupil recital for the conditions that surround the preparation and final presentation of pupils are not conducive to a calm and tranquil exposition of knowledge. Teachers are blamed for a great many things for which they are in fact not responsible. It is, for instance, impossible for a teacher to impart knowledge to a pupil whose mind is not receptive for the exploration of musical ideas. And while, to a certain extent, we agree with many people in regard to the fact that students for whom it is difficult to follow the explanations of the teacher should not study music, we, on the other hand, are among those who believe that whatever knowledge one may acquire is worth assimilating and to know a little music is better than not to know any at all. We realize that in this opinion we differ with many who claim that a little knowledge in music is a dangerous thing. But somehow we can not bring ourselves to this belief. Knowledge in any form, whether big or little, is worth acquiring. And a pupil who knows a little of music is more apt to enjoy listening to a great artist than a pupil who does not possess the faintest idea of the purposes and character of the art. The mere fact of his knowledge will thus add many happy moments to his worldly existence.

And finally we desire to return to a subject which we have discussed quite frequently. And this subject consists of the importance of students attending the concerts of visiting artists. We understand that there are teachers in this city who tell their students that it is unnecessary for them to attend concerts because they know just as much or even more than the artist himself. It would be a waste of space to discuss the advisability of such counsel. Any intelligent person will realize the danger that lurks behind such advice. If it were needless for a student to listen to an artist because he knows as much or more during his limited period of education than the artist knows during a life's work, then surely those who do not care to study music and have no inclination should not attend concerts because their inclinations run in a different direction. Then the students themselves do not possess any ambition for the future for if every teacher instilled such knowledge then no one would care to listen to them when they become artists. The proposition is so ridiculous that we are surprised that any teacher should even think of it. By all means attend concerts. It is the only way in which breadth of mind can be obtained. The teacher can only teach the technical side of music, the mental aspect of the art can only be reached by means of concert attendance. The individuality of a student can never be aroused until he has listened to great artists of all phases of the art and has assimilated their styles and methods and from pondering over these styles the student gradually finds a mode of expression of his own which will be different from anything else he has heard and which therefore will represent his individuality. The only manner in which to create a standard for yourself in music is by means of comparison with the highest standards in the musical world. If you have never heard a great artist interpret great music you can not have any idea of how such music should really sound. A teacher can only give you his personal opinion regarding the method of interpretation. A great teacher may

give you an idea of his individual opinion gathered from his own standard of comparison. But what a serious student of music really requires is not so much someone else's standard of comparison as he requires his own and that he can not acquire unless he judges for himself as to which standard among the great artists he prefers. His ideas may differ with that of his teacher and yet they may be good ideas. This is one of the reasons why we do not consider a musician, who is professionally active, an ideal critic, for he is cultivating fixed notions from which nothing can swerve him and criticism is supposed to be an expression or unbiased opinion, free from dogmatic limitations and subject to changes of opinion by means of changes of convictions. Nothing can change our opinion more advantageously than listening to great artists as here we may discover by actual demonstration as to whether new ideas are being promulgated in the world of music and thus gradually progress with the world, adopt new and evolutionary ideas and prove ourselves fit to live in an age when old established rules and regulations are continuously forced in the background by novel and progressive thought. To attend concerts means to progress with the world. To stay at home means to remain stagnant. With the hope that our student readers may ponder over these few suggestions we wish everyone a very, very Happy New Year and may the same bring forth prosperity and happiness to everybody within the reach of these lines.

THE EAST AND THE WEST.

The proportion of music loving and music studying people as against those following other vocations is so small that one would believe there existed a desire among all those interested in the art to stand by one another and pull together in the common cause for the advancement and the culture of a noble art. This should be especially true of great manufacturerers of musical instruments and of prominent managers of great artists. According to the present situation nearly every one of these manufacturers and managers are residing in Eastern cities and the majority of them make New York their home. Now it would seem that being compelled to secure their support from every part of the United States, no matter how remote the same may be, it would be a matter of policy to establish a certain amicable relation between the various territories or districts that constitute their field of action and thus create a pleasant feeling which would cement a business friendship. The Pacific Coast Musical Review has always maintained that aside from a cold-blooded business proposition the gentlemen from New York have no deeper sentiment for anyone outside their immediate sphere of activity. The Pacific Coast in particular is entirely indifferent to them except in so far as it appertains to scraping in so much money every year. When we discussed this situation with some of our leading music dealers and managers some time ago we rather skeptically listened to and our remarks were attributed to a personal pique resulting from the fact that this paper had never secured any advertising support from Eastern territory. Up to that time we even never solicited any advertisement and consequently could not have felt hurt. But we decided upon the suggestion of some of the music dealers with whom we had conversed on this subject to write a personal letter to leading manufacturers couched in such terms as showing their paternal attitude toward the Pacific Coast

dealer by using all the publications issued in New York and other Eastern cities for the purpose of assisting their Eastern representatives in their advertising campaign, but refraining to utilize far Western publications for the purpose of assisting their Pacific Coast representatives in their campaign. Here was a situation that could not be ignored unless the manufacturer went straight upon record as really admitting his indifference toward his Pacific Coast agents. In other words it was a test and we have a right to judge by this test.

Two years ago when we started this correspondence we sent about two hundred letters to leading manufacturers stating the fact that we had never addressed them, because the circulation of this paper was not sufficiently extensive for us to seek outside support, but that we had finally succeeded in covering a large enough field in which an advertisement in this paper would be of benefit to their Pacific Coast representatives in the same manner as their advertisements in the Eastern musical journals were of benefit to their representatives East of the Rocky Mountains. We were not surprised when we virtually did not receive an answer to our two hundred letters, having well guessed the attitude of the Eastern manufacturer and manager toward his Pacific Coast clientele. After a year had passed we wrote another two hundred letters to the same addresses setting forth virtually the same objects and adding that the paper had increased in circulation nearly twenty-five per cent and consequently was of still greater advantage to the Pacific Coast dealer and mailing a copy of the paper containing the advertisements of leading music houses showing the standing of the publication. This time we received twenty answers out of two hundred letters mailed and some of these made promises of future consideration of our proposition, while others simply stated frankly that the writers thought they did their duty by advertising in the Eastern journals which were also seen on the Pacific Coast. The general tone again was that no interest existed for the Western dealer. One or two prominent firms stated that they advertised in the Eastern monthly magazines which they considered perfectly ample for their Pacific Coast representatives. But they omitted to state that their Eastern representatives received far more benefit from these advertisements as the circulation of these monthly magazines is much smaller in comparison on this Coast than it is East and that a monthly advertisement has not the effect which a weekly advertisement possesses nor is the monthly magazine read by a large proportion of music loving and music studying people. In addition these manufacturers did not explain why they assisted their Eastern dealers by advertising in musical class journals and refused to assist their Pacific Coast dealers by advertising in a Western musical journal published on the Coast. It was simply a question of refusing to do a nice and gracious thing by the Pacific Coast dealer and the adoption of a course which insisted on bringing all the burden of advertisement upon the shoulders of the Pacific Coast dealer while lightening the burden of the Eastern dealer in advertising in publications distributed there.

If this paper were exorbitant in its charges or if we had ever resorted to blackmail or extortion in the matter of seeking advertisements from Eastern manufacturers we could explain this attitude on other grounds except those of indifference.

But our advertising rates are so modest and so much less than the advertising rates of Eastern journals which possess far less circulation than we that we could but draw one conclusion and that is the fact that the manufacturer of New York has no other interest in the people of the Pacific Coast and his dealers except to watch for a check for his instruments at regular intervals. No sentiment of fair play, no desire to assist in advertising expenditure, no genuine feeling of good fellowship and generosity—only the strictest and narrowest attitude of business relations. There are over twenty musical publications published in Eastern cities and in every one we see the names of instruments sold on the Pacific Coast. Many of these advertisers have made millions of dollars from the people of the Far West. If they would take fifty cents from each advertisement published in these twenty New York papers they could get a big space in this paper. If they took but twenty-five cents from each of these Eastern papers, they would do a gracious thing in the interests of the Pacific Coast representatives, even if it were just to recognize the only musical journal published in the far West outside of the advertising value secured therefrom. But as we say sentiment evidently does not play any role with these gentlemen and they rather continue to pay toll to papers which they condemn than devote a little of their advertising allowance to a missionary campaign on the Pacific Coast. Before going any further we desire to state that among the answers we received from these sources there were three which showed that there always are exceptions to the rule. The firm of Mason & Hamlin, the A. B. Chase Piano Company and the M. H. Hanson Concert Direction answered favorably to our letters and the readers will find their advertisements in this issue or some of the following ones.

We have long tried to convince those of our Pacific Coast dealers who showed a veneration and affection for the Eastern manufacturer, coupled with a loyalty and faith that did honor to their sense of brotherhood, that their sentiment is misplaced and that the recipient of their homage is unworthy of it. If the Eastern manufacturer does not entertain any sentiment toward his Pacific Coast representative, why should the latter show any sentiment toward the former? In looking over the experiences of some of our prominent dealers in San Francisco we can cite ample evidence of how such loyalty has been rewarded. One of the most striking cases of loyalty in this community toward an Eastern manufacturer is the attitude of Sherman, Clay & Co. toward Steinway & Sons and, by the way, the same is true of Geo. J. Birkel Co. in Los Angeles. Sherman, Clay & Co. have taken the Steinway Piano, placed it upon a pedestal and made it their pet, presenting it to the people as the last word in piano manufacture. We affirm absolutely without fear of contradiction that it is not true that the Steinway piano made the firm of Sherman, Clay & Co. On the contrary we are confirmed in the belief that Sherman, Clay & Co. made the Steinway Piano on the Pacific Coast, and while we have nothing to say regarding the excellence of the instrument we certainly claim that it would not hold this prominent position on this Coast had not Sherman, Clay & Co., with every particle of energy at their disposal and with effective dignity and integrity, continuously dinned into the minds of the people that the Steinway piano stands supreme in the world of art. To us this loyalty and faith is touching and proves a nobility of character on the part of the members of the firm that is unfortun-

ately not too frequent in music trade annals. What has Steinway & Sons done to their firms on the Pacific Coast such as Sherman, Clay & Co. and Geo. Birkel & Co. in reward for such faith? They have gone to a rival firm which manufactures a rival piano and after their Pacific Coast dealers had spent their life in making the name of Steinway synonymous with the name of superiority they have made it possible for rival firms of these Steinway representatives to advertise the name for which they devoted years of their life to emblazon it in the hearts of the people. Only one who realizes the fondness that a man of principle possesses in that which he has created can realize the heartache that must rack the body and soul of him who sees such loyalty rewarded with such base ingratitude. Any piano that is at all worthy of the name and is manufactured upon principles of excellent workmanship can be made to be respected by the people by merely being advertised in a dignified manner by a house in which the public reposes absolute confidence. While we admire the Steinway piano very much we believe to this day that Sherman, Clay & Co. could have taken any high class instrument and could have made it famous on this Coast. The firm itself would have become the house it is to-day no matter what piano it would have sold. To contend that the success of a business house is dependent upon the name of the instrument it sells is ridiculous. As proof we need only cite the fact that Sherman, Clay & Co. have grown stronger, richer and more influential within the last few years than within the many years in which they sold the Steinway previous to this last period of improvement. A business house grows in influence from the conduct of its affairs and the more efficiently and dignifiedly a business house is conducted, the more sufficient and dignified it stands before the eyes of the people. We consider the Steinway people much more fortunate to be associated with a house like Sherman Clay & Co. than the latter firm to possess the agency for the Steinway piano.

It was natural for a house like Sherman, Clay & Co. to become suspicious after being treated so shabbily in the matter of the Steinway Pianola. And in conformation with many remarks made in this paper in the past, but of course independent of our suggestion, Sherman, Clay & Co. began to look for a piano which could bear its own name and which it might sell with pride and satisfaction knowing it to be an instrument of superior manufacture. This was a more difficult task than many may imagine. Finally L. S. Sherman visited the house of Steinert in Boston and heard the Hume piano which made an immediate impression on him. It was an instrument that was high grade in every respect with a beautiful tone and with first class workmanship. Mr. Sherman then discussed the matter with other members of the firm about a year ago. They came to the conclusion to have the name of Sherman Clay & Co. inscribed upon the fall board of the piano manufactured by the Steinerts of Boston. This piano will be sold for \$500 and later there will be up-rights which will sell for \$750. The firm will not sell this piano in competition with any other line it carries, but will recommend it only to people who do not express themselves as willing to pay the price of a Steinway piano and who desire a high-class instrument at a reduction of price. The name of Sherman, Clay & Co. upon a piano will have as much effect with the people of the Pacific Coast as the name of Steinway on a piano has upon the people of New York. The fact that Sher-

man, Clay & Co. have now an instrument of the highest class with their name imprint can leave the firm at ease as to the future and they need not care regarding the actions of narrow Eastern manufacturers.

Another case in point is that of Benj. Curtaz & Sons. This firm has for years advertised and petted the Clickering piano. Whatever reputation this instrument may have gained on the Pacific Coast was due to the persistent and dignified manner in which Benj. Curtaz & Son handled it. We doubt very much whether any other firm in San Francisco could have done better by this instrument favorably known on this Coast, the years of difficult uphill work and making the instrument than the Curtaz people. And yet after Eastern manufacturer took the piano away from Curtaz, after the reputation has been made, and gave it to a rival which is not benefiting from the money that Benj. Curtaz & Son spent in advertising the instrument. Is it then a wonder that Benj. Curtaz & Son are having a piano manufactured with the name of the firm and advertise it and sell it to advantage under the firm name of Benj. Curtaz & Son piano? In this manner the firm can be sure that it spends its money to advertise its own business and still gives the public ample return for any outlay. We certainly compliment Benj. Curtaz & Son for their sensible attitude.

Another case in point is with Kohler & Chase who for years handled the Knabe piano and made the instrument famous throughout the Pacific Coast and made the instrument respected as one of the standard pianos of the world. Kohler & Chase must have spent a fortune on the advertising campaign of this piano and at no time was the piano better known and more favorably esteemed than at the time when Kohler & Chase gave it the distinguished backing of its house. No better proof could be cited for the fact that an instrument can not make the firm than this instance with Kohler & Chase and the Knabe piano. For notwithstanding the fact that the firm lost the instrument and the Eastern manufacturer turned it over to a rival firm, Kohler & Chase lost nothing of their prestige and are regarded now as ever as one of the biggest firms in the United States. The Eastern manufacturer took the Knabe piano from Kohler & Chase, because that firm failed to relinquish a certain line of instruments by making the Knabe piano its exclusive "leader." But while Kohler & Chase has not suffered from the loss of the Knabe and has grown remarkably since that time, the piano itself is hardly known now and even the firm who had it later only recently gave it up voluntarily, because it did not consider it worth while to handle it any longer. The writer of this paper hardly knows who handles the instrument now and I am sure our readers know less about it than we do. But Kohler & Chase still stand supreme and we dare anyone to say that the Knabe piano made Kohler & Chase. The result of this experience was that the firm of Kohler & Chase had a high class instrument manufactured upon which it had placed the name of the firm. The Kohler & Chase piano is gradually gaining in importance and in the last few years it has been endorsed by leading music teachers and artists among whom is Tetrizzini. It is an excellent instrument which no firm need be ashamed to sell and which anyone may recommend as fully answering any requirements which a student may ask of a serviceable piano. Lately the firm has

added the adjustable touch which enables the player to tighten or loosen the action according to the amount of effort he desires to put into his touch. The Kohler & Chase Piano is manufactured especially for this firm and according to the plans of George Q. Chase, by the Blasius Piano Co. one of the foremost manufacturers of the country and the firm need never be ashamed of the instrument nor need it ever fear of advertising the piano for a rival house.

As we stated before there is always an exception to the general rule and the exception in San Francisco as to the treatment of prominent dealers may be found in the relation between the Wiley B. Allen Co. and Mason & Hamlin. The Wiley B. Allen Co. has always regarded the Mason & Hamlin piano as one of the greatest instruments made and the members of the firm constantly regard it among the best instruments manufactured and with justifiable pride they claim it to be the best piano, barring none, sold in the United States or anywhere else. It is owing to the dignified and persistent advertising campaign which Wiley B. Allen Co. have waged in the interests of the Mason & Hamlin Piano that the instrument has become so well known to our best musicians on this Coast. But unlike the treatment experienced by other firms the Mason & Hamlin people have appreciated the efforts of the Wiley B. Allen Co. with the result that when recently it was put up to the firm to choose between the Knabe and the Mason & Hamlin piano they relinquished the Knabe and kept the Mason & Hamlin piano. By these statements we do not desire to reflect upon the Knabe piano, we merely desire to state facts as they have come to us. Only a few days ago Henry Mason, the President of the Mason & Hamlin Piano Company was in this city and charmed our leading musicians by his graceful manner and his fund of knowledge. He saw for himself how Wiley B. Allen Co. have nursed the Mason & Hamlin Piano and surely he will be the last one to claim that the piano has made the house and he will readily concede that the house has made the reputation of the piano as far as the California territory is concerned.

In conclusion we desire to add one instance which shows how at least one Eastern manufacturer thought it worth while to invest capital on the Pacific Coast in exchange for business and the firm which we desire to mention as a noble example is the Baldwin Piano Co. of Cincinnati. Six or seven years ago this firm thought San Francisco good enough territory to establish a branch house. It was begun modestly and grew with the increasing years as the piano took a hold on the affections of our people until in the recent year or two Mr. E. C. Wood, the present manager, has increased the business to such an extent that it has more than quadrupled its business since he took charge and has established branches in the leading cities of California. More and more the people of the Pacific Coast are becoming impressed with the excellence of this instrument which may well be regarded among the very best pianos manufactured in the country and its recent acquisition by the King Conservatory of Music of San Jose shows the influence upon the music studying body and its use by great artists from choice testifies to its excellence. Mr. Wood has every reason to feel gratified with the success he has achieved here and the Baldwin Piano Co. have every reason to feel proud of their selection of Mr. Wood who has turned out to be an ideal manager, a gentle-

man from head to foot and a business man who understands how to make friends.

In the same manner as the San Francisco music dealers have had sad experiences with Eastern manufacturers, the Pacific Coast managers are continuously making similar experiences in regard to their relation with New York managers. And as the local dealer has found a remedy against imposition so the local musical managers may find a remedy in time and one of the best is to do his business directly with artists without the intervention of New York offices. Upon another page of this paper will be found an interview with W. H. Leahy who states that when the new Tivoli Opera House is completed he will arrange grand opera seasons which will enable him to engage the world's greatest artists for twenty-five weeks. In New York they are now engaged for but twenty weeks. There is nothing to prevent the local

musical managers from co-operating with Mr. Leahy and make it worth the artists' while to remain on the Pacific Coast and the far West during an entire season. There should be no difficulty in securing for them from sixty to seventy concerts a season. This will be so much easier when we have a symphony orchestra in San Francisco which could co-operate with Los Angeles, Denver, Portland and Seattle. This paper is perfectly willing to depend for its future support upon the musical people, the music houses and the musical managers of the Pacific Coast and if the New York people do not think it worth while to assist us here with a little of the finances they get from us why we simply shall have to create a territory of our own and keep as much of the money among us as we can. It is upon this policy that this paper must carve out its future and we do not fear to have made a mistake in casting our fate with the people of the great West.

AMBITIOUS PLANS FOR THE NEW TIVOLI OPERA HOUSE

Genuine Metropolitan Opera by the World's Greatest Artists to Be the Leading Policy of the Management—Revival of the Old German and French Comic Operas With All-Star Casts and Brilliant Scenic and Orchestral Setting Another Contemplated Feature



WHEN we conceived the idea of publishing a special number this year for the double purpose of celebrating the holiday season and to commemorate the tenth anniversary of the birth of this paper and decided to make this special edition the first enlarged number to equal in size

the big Eastern paper we made up our mind that in such an edition the Tivoli Opera House should have a prominent place. Thanks to the foresight of W. H. Leahy, whose judgment as a manager has always proved correct, the unprecedented American concert tour of Luisa Tetrazzini was announced to be under the direction of the Tivoli Opera Company. In this manner the Tivoli Opera House did not only receive a tremendous advertisement throughout the United States, but it also heralded to the musical world that henceforth the Tivoli Opera House would engage world famous singers and would become to San Francisco what the Metropolitan Opera House was and is to New York. Simultaneously with the resurrection of the new Tivoli Opera House as a Metropolitan institution will come the transformation of W. H. Leahy from his former local limitation to the position of impresario extraordinary, or in other words to the position of the Maurice Grau of San Francisco. For Mr. Leahy's plans as set forth in the subsequent lines are more remarkable for their artistic and constructive character than for their aspect of commercialism and in this particular aspect they resemble more the methods of Mr. Grau than those of his less successful and less influential successors.

According to Mr. Leahy's contentions—and we have learned to put absolute faith in Mr. Leahy's word when the same is intended for publication—his architectural plans for the new Tivoli are virtually completed. Construction on the new edifice will be begun either during the latter part of February or the middle of March, as soon as the temporary City Hall at Market and Eighth Streets is completed and thus cause the vacation of the present City Hall which is situated on the Tivoli site. Indeed it is already settled that before Mr. Leahy leaves for an extended tour with Tetrazzini he will have approved all the plans of the architect so that work may be begun before his return. The new edifice will be modeled somewhat after the lines of the old Tivoli. It will have a seating capacity of 2500 and will contain a tier of 32 boxes stretching in a semi-circle along the sides and back of the theatre. The upper part of the theatre will remind one particularly of the old Tivoli as it will contain a promenade behind arches which will extend all around the theatre even passing over the proscenium arch and giving an excellent view of the auditorium. An artistically designed glass roof will cover the promenade. The lower floor will seat 1200 people, and particular care will be taken that every

seat will be comfortable, something in the line of the New Tivoli which was destroyed by the fire. The principal desire of the management is to create a dignified simplicity in the auditorium and devote all lavishness of decorative effects to the luxurious appointment of the stage which is to have a fifty foot front and a generous depth, so that the most spectacular performances may be given. No effort nor money will be spared to make the stage the best equipped and most modern that it is possible to build. It will thus make the Tivoli a genuine home for opera.

The opening of the new Tivoli Opera House will be commemorated with an inauguration of metropolitan grand opera for which the world's greatest artists will be engaged. The management of the Tivoli Opera House will be able to offer these artists a twenty-five weeks contract at the best salaries by co-operating with Los Angeles, Portland, Seattle, Mexico and South America. Inasmuch as the Metropolitan Opera House only offers 20-weeks contracts it will be seen that Mr. Leahy's plan is not impossible. By utilizing the new Tivoli for concert purposes Mr. Leahy can co-operate with Will L. Greenbaum for symphony concerts and for the appearance of artists in concert, and big musical events that desire to have the Tivoli for an evening can do so, for Mr. Leahy says that in such an event he will send the stock company to Oakland or San Jose. By co-operating with Will L. Greenbaum, L. E. Behymer of Los Angeles and Steers & Coman of Portland, Mr. Leahy can place many of the great artists in concert tours thus guaranteeing them a whole season's engagement and the New York manager who now laughs at the Pacific Coast will be eliminated. It is also one of the plans of the management to install a big pipe organ in the auditorium of the new Tivoli Opera House and no money will be spared to secure the best instrument on the market. This will be great news for our organists.

One of the most welcome bits of news which Mr. Leahy told us is that the management will revive the old German, French and English comic operas with sumptuous scenery and costumes and a company of the finest artists that money can secure. Indeed the new Tivoli will try to meet the taste of our public by giving it the very best productions it can obtain. In addition to reviving all the old operas the Tivoli management will present as many new comic operas and grand operas as may be had. Particular attention will also be paid to all the great Ballets such as the Russian dancers introduced here a short time ago. As we stated so often before, we have full confidence in Mr. Leahy's determination to fulfill his promises and we are so certain of his ability to carry out his ambitious plans that we are willing to predict that Mr. Leahy and the Tivoli Opera House will give us metropolitan grand opera and symphony concerts, while our millionaires are still hesitating whether they should subscribe for a million dollar

opera house or not. Our confidence is entirely on Mr. Leahy's side and we have as yet not been able to place complete faith in the "snub"-committee of twenty-one, which calls itself the San Francisco Musical Association.

SUCCESS OF THE PASMORE TRIO.

The Pasmore Trio, with whose superb musicianship the music lovers of the Pacific Coast are quite familiar, is this season making what is probably the most extensive tour ever undertaken by any group of Western artists. The tournee of this trio is being conducted under the personal direction of Fitzpatrick & Norwood, the San Francisco impresarii, and has already reached as far East as Cleveland, Ohio. The Pasmores left San Francisco the latter part of October giving their first concerts in Northern California. Continuing, they concertized through Washington and Oregon, going as far North as Spokane.

From that point they toured eastward visiting the more important cities of Idaho, Montana, North Dakota, Wyoming, Colorado, Nebraska, Iowa and Illinois. Last week they gave a series of concerts in Chicago and appeared also in Cincinnati, Ohio. After touring through Pennsylvania, the Trio will visit New York City. From that point they will travel by Steamer to Savannah, Georgia, preparatory to an extensive tour of the South with a side trip to Cuba. The artists will return to the Pacific Coast by way of Louisiana, Texas, New Mexico and Arizona. Everywhere the Pasmores have been met by splendid audiences and their receptions have been most flattering. Fitzpatrick & Norwood announce that more than thirty return engagements have already been booked for next season and that the Trio's tour for 1911-1912 will be even more extensive than that of the present year. An interesting fact in connection with this notable tour is that the Pasmore Trio is commanding fees equal to those charged by the best known chamber music organizations of the East; also that critics are placing the Californians in the top-most rank of American artists.

ELLEN TERRY AS A LECTURER.

The public gain in listening to Miss Terry's discourses on Shakespeare has been, and will continue to be, the pleasure of mental and spiritual intercourse with a woman of fine temperament and rare physical charm. The actress has always been wonderfully skillful in her use of attire; it was not, as is customarily supposed, Burne-Jones who invented the Ellen Terry draperies, but Ellen Terry who devised them, and who inspired Burne-Jones to paint them; and, as she stands before the audience in her ample garniture of flowing white robes, gracefully disposed, she is impressive and fascinating. To see her as an actress was—and perhaps it would be again—to see a vital creature of beauty, passion, tenderness and eloquence, a being, in Cleopatra's fine phrase, all "fire and air." But even to see her as a lecturer is a privilege. She is not, indeed, a good one; there is an art in lecturing, and as yet Miss Terry has not learned it. Her method is experimental. She does not speak with conviction, but rather with the dubity of a person who seems either to be uttering the thoughts of another mind or uttering thoughts which have not been maturely and thoroughly considered. She overruns her "points." She makes no sufficient allowance for either laughter or applause. She drops her voice at the end of sentences, so that some of her words become indistinct or inaudible. She lacks the decisive, dominant quality of authority, being at times uneasy, hurried, flurried, and, at such times, therefore, ineffective. Her views, furthermore, (such of them as I have heard or read), are often incorrect, generally commonplace, and, in the matter of thought, superficial. All the same it is better to see and hear Miss Terry again as a lecturer than not to see and hear her at all. Moreover, it is not improbable that she will acquire facility in this new professional vocation, as time passes and as practice insures an ease of method. Her hits, as a speaker, now are mostly made by quick little flashes of piquant comment and sudden transitions of playful tone—as when, remarking on the historic doubt of Shakespeare's entire authorship of King Henry VIII, she "just knows that Shakespeare did write it, at least Queen Catharine," and thus jauntily laughs the scholar-like commentators out of court.—William Winter in Harper's Weekly.



A CHARACTERISTIC VIEW OF THE INTERIOR OF L. S. SHERMAN'S RESIDENCE Reid Brothers, Architects

The Above Picture Represents the Elegant Staircase That Leads From Every Part of the House Into the Music Room, Thus Enabling the Hosts to Accomodate Over Two Hundred and Fifty Guests

San Francisco may proudly count among its thousands of handsome homes a fine array of salons devoted to the honor of Orpheus, but we doubt very much whether there is one among this splendid collection that surpasses the elegant apartment set aside for the contemplation of the Art of Music at the home of Mr. and Mrs. L. S. Sherman. Immediately upon entering the residence the delighted visitor is confronted with the beauty, symmetry and artistic atmosphere of the music room. It makes an imposing impression by reason of its height and the elegance of its appointment. White and gold is the prevailing decorative effect and everything in the room, from the luxurious imported Oriental rugs to the artistically designed Steinway Art Grand, has been selected with the purpose of creating a uniform

effect which exercises a decidedly peaceful influence upon the experienced eye. The main part of this ideal music salon is not visible in the above reproduction. The portrait of this elegant staircase has been selected by reason of its singular beauty as well as of its practicability. It is so constructed that every room in the upper part of the large house opens upon the alcove on top of the staircase and every apartment in the lower part of the house opens into the cozy library under the staircase which is visible in the background of the above illustration. Upon the left hand side of the picture will be seen a Victrola which should occupy a prominent place in all cultured homes of any community. Any further description of this elegant home is superfluous as the picture in itself tells in a more graphic manner than words could express the discrimination and taste that have been employed in the creation of a nook that

seems to dovetail into any sentiment associated with the language of sound. It may be interesting to our readers to know that L. S. Sherman was responsible for the plans after which the music room and its ingenious staircase have been constructed. It is the intention of Mr. Sherman to place a beautiful pipe organ in a large niche of the alcove upon which the staircase leads and from which a beautiful view of the music room may be obtained. The entire arrangement is one of artistic simplicity harmonized with handsome art effects and while the impression made is decidedly luxurious yet there is not prevalent that heavy and crowded richness which spoils so many otherwise artistic homes. Surely no visitor of the beautiful mansion of Mr. and Mrs. L. S. Sherman will fail to take away from there a grateful impression of the music room which seems so well adapted to the purpose for which it is intended.

At Last! A Genuine Music Teachers' Association Organized By Electing a Board of Directors.



IN the first Tuesday in December the Music Teachers' Association of California elected a Board of Directors which settles once for all the question of the inauguration of a representative Music Teachers' Association in this territory. When the editor of the Pacific Coast Musical

Review took charge of this paper about nine years ago one of the first promises he made was to the effect that the publication would exert its influence toward the establishment of a Teachers' association of which this community might be proud. We realized at that time the enormity of our task and also realized the fact that we could not successfully accomplish our purpose single handed. However we stated that we would not tire of our purpose and would continue our campaign until it was successful even though it required years of patient effort to attain the required results. The teachers' association that existed at that time was not sufficiently representative to justify this paper in giving it its endorsement, nor was it possible to interest prominent

This paper realized that it could not resort to musical politics to accomplish its end, but it felt that with the right sort of agitation some energetic member of the Teachers' Association would appear who would understand the justice of our cause and appeal to the common sense of the better element in the organization. We therefore ignored the then existing Music Teachers' Association of California as an official body and published a series of editorial articles in which we declared our intention to organize a genuine music teachers' association unless someone revealed sufficient courage to change the disgracefully miscondacted organization into a dignified body of respected pedagogues. Our articles finally reached the right source and from that moment the transformation of the Music Teachers' Association was as good as accomplished. Within the last year the association has quadrupled its membership. Most of our leading musical educators have become active members of the organization. Plans are being made to amend its constitution in a manner conforming with the highest principles of professional ethics. Undesirable elements are being relegated to the background and

recognizes the strength of the new force that has gradually become the majority.

According to the By-Laws of the Music Teachers' Association of California, the officers of the organization are elected by the Board of Directors and not by the members direct. At a recent meeting of the Board the following officers were elected which election will be ratified at the next meeting of the association which will take place on the first Tuesday in January: President, Louis H. Eaton; Vice President, J. Fred Wolle; Secretary, Lloyd Gilpin; Treasurer, Roscoe Warren Lucy; Trustees, H. Bretherick, S. Savannah and Louis Felix Raynaud. Anyone familiar with the personnel of San Francisco's pedagogical colony will recognize in the above names the most desirable element among the teaching fraternity. It is the most important requirement of an efficient instructor to possess thorough knowledge of the subject he desires to impart. And if satisfactory knowledge of musical subjects are necessary for a competent teacher then the officers of a teachers' association must certainly set a brilliant example in this direction. If the officers of a Teachers' Association are incompetent, such incompetency reflects discreditably upon the entire organization and through such organization upon the entire fraternity. We are exceedingly glad to be able to say that at last the Pacific Coast Musical Review does not need to be ashamed to record the list of officers elected by the



DR. J. FRED WOLLE
Vice-President



LOUIS EATON
President



H. BRETHERICK
Director



ROS COE W. LUCY
Treasurer



SAMUEL SAVANNAH
Director



LOUIS F. RAYNAUD
Director

NEWLY ELECTED OFFICERS OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

musical educators, who could lend tone to the organization, in its activities. Unfortunately the prevailing majority of the members was not representative of our best professional element and the occasional pupils' recitals were not in conformance with the dignity of a pedagogical institution. This paper maintained that there would have to be a complete revolutionary movement started which would put a more representative element of musical educators in charge and which would change the irresponsible majority into a harmless minority.

leaders of musical thought are guiding the destinies of the association. At the annual election of the association which took place on Tuesday, December 6th, the following Board of Directors was elected: Louis H. Eaton, J. Fred Wolle, L. Gilpin, Roscoe Warren Lucy, H. Bretherick, S. Savannah and Louis Felix Raynaud. The election of these officers reveals the commendable discriminatory power that now prevails in the association inasmuch as the new election gives representation to the best element of the old members as well as rec-

Music Teachers' Association of California and we even are willing to express our delight by publishing the portraits of these officers who have the honor and the responsibility to make this association an influential factor in the musical development of California. This paper will be glad to point out from time to time certain subjects that are worthy of discussion by the association and in order to give official standing to the association we shall publish once a month a list of its active members.

WILL L. GREENBAUM AND THE PAST AND FUTURE IN THE CONCERT FIELD

San Francisco's Impressario Has a Right to Be Proud of His Record During the Fifteen Years of His Activity in This Territory.



RESULTS being the only things that really matter in the weighing of anyone's effort in behalf of music in any community wherein they are active, Manager Greenbaum has every reason to feel satisfied with what he has accomplished during the fifteen years of his reign as impresario. It is hardly necessary to comment upon the subsequent list of attractions which have appeared in San Francisco under Mr. Greenbaum's guidance. The list really speaks for itself. At no time has San Francisco enjoyed such an array of important musical attractions and inasmuch as the musical taste of a community is formulated by the greatest artists that are heard, no fair minded person can deny the fact that Mr. Greenbaum is largely responsible for the eminent position which this city is now occupying in the musical world. The list cited below contains a list of metropolitan grand opera companies, the appearance of the distinguished composer Pietro Mascagni, the foremost symphony concerts that San Francisco has ever enjoyed, a number of great chamber music organizations and the world's foremost artists in the opera and concert field. We do not believe that in all the years previous to Mr. Greenbaum's advent in the concert arena there have been heard in San Francisco such a number of great musical events than were presented in this city during these last fifteen years. We are very economical with our praise in matters of great achievements, but since Mr. Greenbaum had to risk large sums of money and devote years of patient work to the upbuilding of this wonderful work it is but fair and just to accord him that credit which such an ambitious effort is entitled to. The following list includes the great array of attractions which Impresario Will L. Greenbaum has presented in San Francisco since his advent in the concert field:

Opera Companies.—The Conried Metropolitan Opera Company, The San Carlo Italian Opera Company, The Milan Opera Company, Special performances of "Cavalleria Rusticana" with Mascagni directing, Special performances of "Carmen" with Zelle DeLussan in the title role, Special performances of "Barber of Seville" and "Don Pasquali" with Alice Neilsen and supporting Italian artists, (The last three in connection with the Tivoli Opera Company), The Melba Opera Company (in connection with Alfred Bouvier).



ALESSANDRO BONCI, Tenor

Orchestras.—The Hinrichs-Beel Symphony Orchestra, Fritz Scheel and the S. F. Symphony Orchestra, Max Hirschfeld and Symphony Orchestra, Paul Steindorff and Symphony Orchestra, Walter Damrosch and the N. Y. Symphony Orchestra, Chicago Symphony Orchestra, Adolph Rosenbecker conductor, Chicago Symphony Orchestra, Alexander Von Fielitz conductor, Metropolitan Opera House Orchestra, Russian Symphony Orchestra.

Quartettes (String).—The Kneisel Quartette, The Flonzaley Quartette, The Lyric Quartette, The Kopta Quartette.

Quartettes (Vocal).—The Watkins Mills Quartette, The Liza Lehmann Quartette.

Special.—The Dolmetsches in concerts of old music on old instruments. Maud Allan and Symphony Orchestra, Pavlowa and Mordkin with Imperial Russian Ballet and Orchestra.

Vocal Artists.—Mme. Nellie Melba, Mme. Schumann-Heink, Mme. Calve, Mme. Emma Eames, Mme. Johanna Gadski, Mme. Lillian Nordica, Mme. Lillian Blauvelt, Miss Alice Neilson, Mme. Katherine Fiske, Mme. Jonelli, Mme. Louisa Tetravzini, Mme. Langendorff, Mme. Marcella Sembrich, Mile. Antonio Dolores (Trebelli), Mr. David Bispham, Mr. Emilio de Gogorza, Mr. George Hamlin, Dr. Ludwig Wullner, Mr. Alessandro Bonci.

Pianists.—Ignace Paderewski, Josef Hoffman, Alfred Reisenauer, Vladimir de Pachmann, Alfred Calzin, Ossip Gabrilowitsch, Fannie Bloomfield Zeisler, Adela Verne, Terese Carreno, Katherine Goodson, Edward A. MacDowell, Harold Bauer, Eugene d'Albert, Rudolph

Ganz, Moriz Rosenthal, Alme Lachaume, Frank La-Forge, L. Godowsky, Edward Baxter Perry.

Violinists.—Camilla Urso, Sigmund Beel, Alexander Petschnikoff, Henri Marteau, Eugen Ysaye, Fritz Kreisler, Nathan Franko, Jan Kubelik, Hugo Heerman, Marie Nichols, Maud Powell, Arthur Hartmann, Franz Wilczek, Emile Saurer, Emil Heerman, Jorislav Kocian, Franz Wilczek, Max Schlueter.

Violoncellists.—Pablo Casals, Henry Hollman, Jean Gerardy, Anton Heeking.

Literary Attractions.—The Ben Greet Players, The Burton Holmes Travelogues, Ernest Seton Thompson, Richard Outcault, Erl Antonne Stolle's Art Talks, Mrs. Raymond Brown, Homer Davenport, William Armstrong, Walter Damrosch, Robley D. Evans.

Concert Bands.—Sousa and his Band, Ellery's Royal Italian Band, Creatore and his Band, The Kilties (Scotch) Band, The Philippines Constabulary Band.

MANAGER GREENBAUM'S COMING ATTRACTIONS.

The first half of the musical season is now a thing of the past and interest is now centered on the coming attractions.

Manager Will L. Greenbaum has certainly given us a glorious season thus far and it looks as if the second portion would be even more interesting than the first. The first offering will be Mme. Gerville-Reache, contralto from the leading opera houses of the world, and who Mr. Greenbaum expects to create a sensation in this city not only on account of her marvelously beautiful voice but on account of her musicianship and intelligence of interpretation. Her dates are Thursday night, January 5, Sunday afternoon January 8 and Tuesday night January 10, at Christian Science Hall, and Wednesday afternoon December 11 at Ye Liberty Playhouse in Oakland. Next will come Jorislav Kocian, the Bohemian violin virtuoso, who will introduce to us the new violin concerto by Ambrosio. Other great numbers to be played by the artist are the "Symphonie Espagnole" by Lalo and Concertos by Tschalkowsky and Wieniawski besides a number of Bach works for Kocian plays his Bach with all the charm and interest that Harold Bauer does.

Mr. Maurice Eisner will be the assisting pianist. During the latter part of January a series of concerts will be given by Pepito Ariola the eleven year old piano virtuoso who has played the great concertos of Liszt, Rubinstein, Chopin, etc., with the Berlin Philharmonic, London Symphony, New York Metropolitan Opera House and other famous orchestras and who has been called "The Reincarnation of Mozart." On the occasion of his debut in New York last season the critic of the Herald wrote as follows: "The audience marveled at the boy pianist. He plays Beethoven, Chopin, Schumann and Liszt with wonderful strength and agility. It was nothing short of marvellous to hear him."

The "Tribune's" able critic said "Pepito throws into his notes, now a sigh of tender melancholy, now a burst of passion, now a vein of reverie and has a wonderful digital dexterity."

Pepito will play several times in this city and once in Oakland.

Another interesting and always welcome pianist will be Josef Hoffman, who will give concerts during the week of February 19. Hoffman is one of the most important living musicians and his concerts are always well attended by both the student and music lover. In March we are promised Alessandro Bonci the famous tenor, said to be the greatest living exponent of the true art of "bel canto." Bonci's voice and style is entirely different from that of Caruso for the latter is essentially a dramatic tenor while Bonci is of the lyric type. His programs contain in addition to operatic arias, works by German, French, Italian and English song writers. After his concert in New York last month all the critics agreed that his interpretation of Beethoven's "Adelaide" was the most beautiful bit of work heard in that city for many years. Following this great star we are to hear Mme. Emma Calve whose voice is considered by many to be the most beautiful soprano voice in the whole world. The range is exceptional for Calve sings "Carmen" in the original key and "Margarite" with equal ease and as an actress, she has never been equalled on the lyric stage. Calve has been leisurely touring the Orient singing in India, Java, China and Japan, and taking things easy so that her voice is now said to be in perfect condition and when Calve is in condition—well there is just one Calve anyway.

With Calve will come Galilee Gaspari, a young tenor, who is said to be exceptionally fine and the two artists will offer some of the great duets from "Carmen," "Cavalleria Rusticana," etc.

In April we are to have our second visit from Mischa Elman, the young Russian violinist, who is said to be getting more wonderful every year. His success in Berlin, Paris and London this season has been greater than ever for Elman is just at the age when rapid development commences. Wherever he is appearing the sensation created is simply colossal. Early in May we are to have a series of symphony concerts by the Russian Symphony Orchestra under that capable conductor Modest Altschuler, who made such a deep impression when he was here with the Ben Greet Players. At that time Altschuler had but thirty two men under his baton but this time he will come with his complete orchestra of fifty players and assisted by a

quartette of splendid singers. Some genuine novelties are promised but the old masters will not be neglected for Altschuler is as authoritative in Beethoven and Mozart as in Tschalkowsky and Rimsky-Korsakow. In addition to all these Greenbaum is negotiating with several other attractions and among the extra concerts will be recitals by Sigmund Beel the San Francisco violinist, who has been playing in Europe for the past fifteen years and meeting with splendid success.

JARISLAV KOCIAN, THE VIOLIN VIRTUOSO.

The first of the great instrumentalists to visit us this year will be Jarislav Kocian the brilliant Bohemian violin virtuoso, who appeared here some ten years ago, when a mere lad. At that time the city went wild over him and his audiences crowded the old Alhambra at every appearance.

Kocian is a Sevcik pupil and a classmate of Kubelik's. He commenced his career as a public player at the age of twelve and was considered one of the greatest "wunderkinder" the world has ever known. He continued touring for about seven years and then made up his mind to work along other lines for a while and



SIGMUND BEEL, Violinist

accepted a position as first violinist with the famous Moscow Quartette in Moscow, Russia, thus gaining a great knowledge of chamber music and the more serious side of his art. Last year Kocian determined to visit Berlin and London and demonstrate that those who predicted a really great future for him as a child were correct and that he would follow in the footsteps of those other wonderful child prodigies Josef Hoffman and Jean Gerardy, and in the words of the vernacular "make good." His reappearance met with greatest acclaim for the critics who pronounced him truly a "master-player" and went into raptures over his playing of Bach and other classics.

At his concerts in this city to be given during the week of January 15, opening on that Sunday, Kocian will play most varied programs, including the new concerto by Ambrosio a young Italian composer, the concertos by Tschalkowsky and Wieniawski (D minor), Lalo's exquisite "Symphonie Espagnole," a number of Bach works, and many other standard compositions of all schools. The assisting pianist will be Maurice Eisner, a Godowsky disciple who in addition to playing the accompaniments will be heard in some important solo numbers including Godowsky's arrangement of Weber's "Perpetual Motion." The place of giving the concerts and full particulars will be announced next week.

MME. GERVILLE-REACHE CONCERTS.

No singer that has visited this city has offered more interesting, varied and beautiful programs than Mme. Gerville-Reache that "rara avis" an operatic artist thoroughly at home in the concert repertoire. This artist is a genuine contralto of the true French school and the quality and manner of using the voice is quite different from the German school as exploited by Schumann-Heink. Of course there will be stupid comparisons made, but every intelligent student and music lover should remember that there is as much difference in the schools of singing as in the schools of painting and that each artist is entitled to maintain their own individuality as long as the work is musically, intelligent and beautiful. Mme. Gerville-Reache has won fame in all parts of the world and although not out of her twenties is considered the greatest living interpreter of the roles of "Delilah," "Orfee" and "La Navarraise." Her work as Klytemnestra in Richard Strauss' "Electra" was the sensation of the musical season in New York last year. It was this artist's intention to make a long concert tour but the inducements made to her to appear at the Metropolitan Opera House have been so great that she will give concerts only in San Francisco, Oakland, Los Angeles, Denver and one or two other places en route East and immediately join GGatti-Casazza's forces.

Mr. Gyula Ormay will be the accompanist at her concerts here. The recitals will be given at Christian Science Hall, and merely to glance at the programs is a guarantee of their interest and importance. Nothing to compare to the opening program has been offered us in many moons—not less than six great operatic numbers besides the "lieder." Here is the opening program to be given next Thursday night Dec. 5:

(a) "J'ai perdu mon Eurydice" (Orfee) (Gluck), (2)

Mon coeur s'ouvre a ta voix (Samson and Dellah) (Saint-Saens); (a) Aufenthalt (Schubert), (b) Ich grolle Nicht (Schumann); (a) Aria de la Cieca (La Gioconda) (Ponchielli), (b) Mattinata (Parcelli); (a) Hindu Slumber Song (Harriet Ware), (b) Kathleen Mavourneen (Crouch), (c) The Rosary (Nevin); (a) Les Larmes (Werther) (Massenet), (b) L'Anneau d'Argent (Chaminade), (c) Chanson slave (Chaminade), (d) Cennals tu le pays? (Mignon) (Thomas), (e) Veins avec nous, petit (La Vivandiere) (Godard).

The second concert on Sunday afternoon January 8, will have another great program including the "Stan-zas" from Gounod's "Sapho," "Air de Lia" from Debussy's "L'Enfant Prodigue," "Stride la vampa" from "Il Trovatore," "Air du Tigre" from Victor Masse's "Paul and Virginia" and songs by Schumann, Schubert, Massenet, Martini, DeKoven, Allitsen, Max Guss and others. The farewell concert is scheduled for Tuesday night, January 10, when another great program will be given including arias from "Le Prophete," "The Queen of Sheba," "Il Trovatore," and lieder by Bohm, Schubert, Testi, Bemberg, Saint-Saens, Cocquard, Reynold Hahn, DeKoven, Foster and Nevin. Seats will be ready Tuesday at Sherman, Clay & Co.'s where complete programs may be had. Prices for this engagement will be \$2.00, \$1.50 and \$1.00. On Wednesday afternoon Gerville-Reache will repeat the glorious opening program in Oakland at Ye Liberty Playhouse at 3:30. Seats for this event will be ready at Ye Liberty box office on Monday, January 9.

NOTICE TO ADVERTISERS.

During the middle of November we wrote a personal letter to all our Advertisers to kindly notify us regarding material for a complimentary article in the Holiday Number. There are so many advertisers that it was simply impossible for us to write all these notices ourselves and do all the other work necessary in the compilation of such a number. All those advertisers who forwarded the memorandum are mentioned in these columns and we trust that those omitted will not blame us as it was physically impossible for us to write these notices without some help from our advertisers. Twenty-nine of our advertisers forgot to mail us these memorandums for our information and we want to take these means to explain that they are not mentioned here simply because we were unable to do anything for them and not because we desire to slight them.

Miss Elizabeth Price, contralto, Julius Haug, violin, and Miss Lola Gwin and Mrs. M. S. Kramer, accompanists gave the following program at the California Conservatory of Music recently:

"The Song of Mignon," (Liszt); Gypsy Dance, (Sarasate); (a) "With Myrtle and Roses," (Schumann); (b) "On Song's Light Pinions," (Mendelssohn); Romance from 2nd Concerto, (Wieniawski); "Ah, Love But a Day," (H. H. Beach).

Mrs. Olive Reed Cushman has resumed her vocal teaching for the season 1910-11 some time ago at her Oakland studio, but has recently opened a studio at Room 25 Gaffney Building, in San Francisco, where she visits every Thursday.

Following program was given by piano pupils of Miss Clara V. Rauhut, Dec. 21: Polacca Brilliant (Bohm), Eight-hand class; Finale of Lucia di Lammermoore for the left hand (Leschetizky), Miss Vira Parker; Adagio Religioso (H. Vieux temps), Miss Cecil Rauhut; Peer Gynt Suite (1) The Dawn, (2) The Death of Asa, (3) Anitra's Dance, (4) In the Hall of the Mountain Kings, (Grieg), Eight-hand class; Grande Valse Romantique (Grieg), Miss Dorothy Arnold; Concerto in B Minor (Reincke), Second and Third Movements, Miss Eva Lamont, Miss Clara Rauhut; Spanish Dances (Moskowsky) Eight Hand Class.

ZECH, WILLIAM F., (San Francisco).—Mr. Zech is one of our most efficient musicians being well known as violinist and teacher as well as having made a lasting reputation conducting an amateur orchestra of superior achievements. Mr. Zech is a decidedly serious musician who is very thorough and loyal in his work and who does not permit a pupil or an organization under his care to appear in public unless he can vouch for the excellence of the performance. Mr. Zech is also a well known and competent chamber music player, the Zech Quartet having appeared to great artistic advantage on several occasions in the past. It would require a large space to enumerate all of Mr. Zech's artistic faculties but it suffices at this time to state that he belongs among those musicians of whom the community may well be proud.

THE ORPHEUM ROAD SHOW SURPASSINGLY GOOD

The Road Show which began its annual visit to the Orpheum last Sunday sets the standard of Road Show excellence several notches higher than it has ever been before. In fact it is far and away the best entertainment that I have ever seen at the Orpheum and that is saying a great deal.

The best of all these best acts is the amazing number of the wonderful twin brothers, Charles and Henry Rigolotto. If you had to sit through seven of the worst acts you ever saw and then witnessed these marvels you would forget all about what had gone before in your pleasure and admiration over their bewildering versatility. "What do they do?" do you ask? "What don't they do," I answer. They begin with playing the bells—this is such an ordinary thing to do that I imagine they do it just to surprise you later. Then they juggle with balls and one of them catches the balls with his hat with an ease and skill that is perfect and then they do some Indian club work. Next they show some very clever disappearances and reappearances with cabinets which is done with the usual quickness. One of these tricks was a new one on me—the inside of an opened trunk was filled on all six sides with sheets of glass and a couple of glass shelves put in and after the trunk was closed and turned around it was opened and one of the twins was in it. So far they had appeared graceful and dexterous but it is so seldom that you associate such qualities with great strength that the next thing is a big surprise, one of the pair is mounted on a pedestal, nude from the waist up to show his wonderful muscular development and control and then the two of them pose as statues and then they do some lifting of each other. Maybe I have forgotten a few things they do but just for good measure they wind up with an aerial ladder act. After a few minor stunts such as turning the body completely over while hanging by the arms, they stand up on the ladder in mid-air and play some music. I think that is about all.

Howard, the Scotch ventriloquist is another act that is a top-notch. Maybe you think you have seen, or rather heard, everything worth while in ventriloquism but you haven't. Did you ever see a ventriloquist smoke while he was ventriloquizing? Somehow or other he seems to answer the telephone while the dummy is talking and his arrangement for working the dummy some distance away is surprising. Howard's act certainly reflects that hoary superstition that the Scotch have no sense of humor. The dancing act of La Pia is a whirling, bewildering riot of color and gorgeous light effects. The dancing is a minor part as the eye is so dazzled with the beauty of the whole thing that the dancer does not dominate the scene. Mae Melville and Robert Higgins in ridiculous costumes that start things off with a howl put over a hodge-podge of laughable nonsense in which a whole lot of fun is had over his tight-fitting clothes. She is very clever but one or two of her jokes verge a little on the raw and could be expurgated without injury. Joe Jackson is a tramp bicyclist whose excellent pantomime is excruciatingly funny. Wellington Cross and Lois Josephine have a skit which is not especially noteworthy aside from her graceful dancing but they end up with a burlesque which has a screaming finish. I had thought that all the rapid fire Irish song and dance

teams were dead except Murray and Mack and it seemed as this old-time stunt could never "come back" but Quigley Brothers are really funny. The sketch "His Nerve" is not quite up to the rest of the performance but it is well acted.

JOSEPH M. CUMMING.



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L. E. BEHYMER'S TREMENDOUS INFLUENCE IN SOUTHERN CALIFORNIA

A Tribute to a Musical Force That Has Transformed a Rather Barren Musical Territory Into One of the Most Remarkable Musical Centers of the World

A quarter of a century ago L. E. Behymer reached Los Angeles and obtained employment in a local book store in charge of the book department, and as book reviewer of the Daily Herald, working nights at the Grand Opera House, then the only theatre in Los Angeles, associating himself with Mgr. H. C. Wyatt as press agent and adviser, doing this work at night. The Los Angeles press and public first knew him as press agent; then hailed him as treasurer, gradually he became sponsor for first class lectures and small concerts given under the auspices of the Y. M. C. A., the local schools and churches. Next he became the ideal treasurer of the local playhouses, and in such position handled many of the big charity events of the early days. Later, as business manager and acting manager of various theatres, he was hailed as manager and when he commenced, fifteen years ago, to handle all the big musical events, grand opera engagements, the local La Fiestas, and big home entertainments, he was called "the impressario," and today his success has earned him what the local press and public call him, "Behymer, the Force."

During this quarter of a century, many events musically and dramatically have been brought about by the indefatigable work and the taking of long chances and big guarantees by Manager Behymer, and he has made history during that time which has placed Los Angeles to the front as a musical and dramatic center. It was through his efforts that "La Boheme" was sung for the first time in Los Angeles, and the first time in America, by the old Del Conte Company who produced it one year before the Metropolitan Opera Company, under the management of Maurice Grau. In fact, the first time the Grau Company sang it was in Los Angeles under L. E. Behymer's management at old Hazard's Pavilion; the first time Melba enacted the role of "Mimi" was on this occasion, and it was Fritz Scheff's debut in America in the role of "Musette." For seventeen years this local impressario has managed and Harley Hamilton has directed, the only Woman's Symphony Orchestra in America which has continued for that length of time as an active body—the Los Angeles Woman's Symphony Orchestra of 68 members. Together with Harley Hamilton, Mgr. Behymer organized the Los Angeles Symphony Orchestra, a body of 77 men, now in its fourteenth year of continuous effort. The Great Philharmonic Course is a monument to the Behymer effort, and has for thirteen years brought a series of vocalists and instrumentalists, noble entertainers and educators, to Southern California.

Among the artists who have become past successes in Southern California may be mentioned Mmes. Lillian Nordica, Marcella Sembrich, Jeanne Jomelli, Emma Calve, Ernestine Schumann-Heink, Katharine Fisk, Maud Powell, Johanna Gadschi, Ellen Beach Yaw, Emma Eames, Lillian Blauvelt, Katherine Goodson, Teresa Carreno, Antonia Dolores, Zelle deLusan, and Maud Allan, Otie Chew, and many of the other well known women vocalists and instrumentalists. Among the male persuasion he has introduced to the Pacific Coast Jan Kubelik, Ignaz Paderewski, Harold Bauer, Fritz Kreisler, Dr. Ludwig Wullner, Mauritz Rosenthal, Mark Hambourg, Emilio de Gogorza, Josef Hofmann, Mischa Elman, Edward MacDowell, Signor Antonio Scotti, Alessandro Bonci, Ossip Gabrilowitsch, and practically all of the well known singers of Europe and America.

He was the friend and adviser of Modjeska, and toured Mme. Sara Bernhardt when she first came to the Coast. The farwell tour of Mme. Adelina Patti in the southwest was under his direction. Two seasons of the Morris Grau Grand Opera Company; two of the Conried Metropolitan Opera Company; one season of the San Carlos Opera Company; three years of the Damrosch Symphony; one season of the Russian Symphony under Altschuler; two tours of the Ben Greet organization; the state tour, outside of San Francisco of Pavlowa and Mordkin and the Russian Imperial ballet, are only a few of the endeavors of this manager who brings many of these attractions within reach of the clubs of Reno, Sacramento, San Jose, Stockton, Fresno, Chico, Riverside, Redlands, San Diego, Tucson, Phoenix, Albuquerque, Santa Barbara, and many of the interior towns of smaller population where artists of less character find a hearty welcome. Locally, he has always assisted

every enterprise of any nature whatever, musical, dramatic or artistic that has been brought about in Los Angeles. Last year he was one of the leading spirits in the first annual Aviation Meet and is again connected with its activities this year. His booking sheet shows over 158 engagements of local artists during the past year, both in Los Angeles and adjacent cities.

As Vice President of the Gamut Club he exerts an influence in the entertainment of the visiting artists and the promotion of good-fellowship among the local musicians. A late feature of the activity of his office shows the placing of Henry Ohlmeyer and his celebrated band at the head of music in the brilliant Auto show given under the local dealers' auspices in the Shrine Auditorium; at the same time opening up during the week a permanent engagement for a woman's orchestra of fifteen pieces, and on society night an engagement for the entire membership of the DeKoven male singing club, who presented high grade music for the first time at a show of this kind in Los Angeles. For this season the year has been replete with musical visitors. Los Angeles has already heard Sig. Antonio Scotti, Mme. Bernice de Pasquali, Mme. Liza Lehmann and her talented quartet of vocalists, Mme. Johanna Gadschi, Emilio de Gogorza, the Russian Imperial Ballet and Metropolitan orchestra, three symphony concerts, Pepito Arriola, pianist, and on the 23d of this month the school teachers will hear the Los Angeles Symphony Orchestra, supporting Emilio de Gogorza and Mme. Katharine Fisk for an afternoon of special music to entertain the 3,000 visiting teachers at the annual Teacher's Association meet.

For the remainder of the year Behymer announcements are Mme. Luisa Tetrazzini, Jaroslav Kocian, Mme. Gerville-Reache, Josef Hofmann, pianist, Alessandro Bonci, Tillie Koenen, Mme. Emma Calve, Mischa Elman, Busoni, Russian Symphony Orchestra, under Altschuler, a big musical festival the middle of May, eight more symphony concerts, a short grand opera season, and the usual local concerts that crowd in thick and fast round Easter. The Pacific Coast and particularly California, Arizona and New Mexico, owe practically all of their musical assistance to the fact that Mgr. Behymer will take huge risks and buy blocks of recitals so as to be able to secure a reasonable rate that will allow these artists handled by him to appear in medium sized cities, and under the auspices of clubs whose memberships are limited. It is a work of love as well as a business venture, and the two combined have brought about local situations unknown in other sections of the country, and recognition from foreign artists who insist upon coming west where appreciative audiences await them, even if the financial element does not predominate. Los Angeles is proud of her local impressario, and has always met him half way in his artistic endeavor.

There has been published in New York recently a most interesting book by Robert Grau, the well known operatic impresario which is entitled: "The Business Man and the Amusement World" in which a great deal is being said about L. E. Behymer and the Los Angeles musical field. We can not do better than quote Mr. Grau's words and it would be impossible for us to tell the story in better terms and with more accuracy. We cheerfully quote every word that Mr. Grau says about Los Angeles musical situation which is dealt with as follows

"Los Angeles being a city of tremendous growth and results, has given a musical account of itself that is recorded in the next chapter of this volume. Much of the fame which has come to this beautiful city, is due to its progress from a musical standpoint, and the man who, more than any other individual or association of individuals, was instrumental in bringing about these desired results, is L. E. Behymer whom the writer had occasion to pay tribute to in the previous volume, but whose efforts are constantly increasing and providing musical history. Here we have a real public-spirited business man who will tell the impresario of grand opera to tax Los Angeles a few hundred dollars more a night, so that some smaller city can hear the great stars for much less.

So it is with the concert stars and the big symphony orchestras; Mr. Behymer brings them to the coast and takes all the risk, and he has persisted in the highest grade of music, not only in California, but through the great Northwest. His popularity is shown, when, on rare occasions, he comes East; his stay is always prolonged beyond the limit of his time, in his endeavor to penetrate deeply into the latest achievements musically; and he will go one thousand miles any day to hear a

promising artist. Behymer naturally is proud of Los Angeles' position to-day in the musical world, with its self supporting symphony orchestras and its plethora of singing organizations. The Greek Theatre at Berkeley has permitted the ordering and placing of events of a colossal character. He is also the director of a large auditorium in his chosen city, while his annual musical course has an array of musical celebrities which can not be paralleled in any of the large Eastern centres.

The musical history of Los Angeles in the last twenty years has been the most interesting one; that a town at the time numbering 50,000 could increase to a metropolis of 325,000 was phenomenal in itself.

Twenty years ago Los Angeles could boast of but two pipe organs, and did not have a city band. Blind Tom and Remenyi were about the only musical geniuses that wandered to the extreme southwest in those days. Some of the early visitors in the last forty years were Fannie Bloomfield-Zeisler, and Ovid Musin, while in 1883 came Patti, in 1884 the American Opera Company, and the same season Emma Abbott was heard.

Since that time, however, Los Angeles has been gradually growing. The Grau Metropolitan Opera Company always had this city on its itinerary when they came west to San Francisco, and some of the largest guarantees given anywhere in the world have been given to the Grand Opera companies, and great artists who have stopped within the municipal precincts of Los Angeles.



L. E. BEHYMER

The "Force" in the Southland's Musical Development

"La Boheme" was sung by the Maurice Grau Grand Opera Company at its initial production in the United States, and Mme. Melba created the role of Mimi in this country in the old Hazard Pavilion, under the local management of L. E. Behymer.

For seventeen years Los Angeles has boasted of a Woman's Symphony Orchestra of sixty-five pieces, and for fourteen years has given symphony programs under the direction of Mr. Harley Hamilton with the Los Angeles Symphony Orchestra, numbering seventy-seven men.

The Conried Company brought "Parsifal" to Los Angeles and received \$10,000,000 for one night, with Fremstad and Burgstaller in the leading roles. During this engagement of the Conried Company "Lucia" was sung with Mme. Marcella Sembrich and Enrico Caruso in the leading roles.

In the High Schools of Los Angeles may be found two young folks' symphony orchestras. Each school has its own glee club. In the grammar grades of Los Angeles' public schools, under the efficient direction of Miss Katherine Stone, may be found sixteen symphony orchestras composed of boys and girls.

The Church Choirs are filled by exceptionally talented vocalists, and Blanchard Hall is peopled with over five hundred teachers, all of them apparently successful.

Los Angeles buys more pianos and talking machines per capita, according to population, than any other city in the world.

Mr. Behymer established his great Philharmonic course twelve years ago, and during that time all of the greatest vocalists and instrumentalists of the world have visited this section.

The public library of Los Angeles is considered one of the best musical library sections outside of the big metropolitan libraries of the East, and contains a unique

collection of over twelve hundred records made by the Indians in reproducing the instrumental and vocal music of the various tribes of the Southwest. This has been compiled under the direction of Mr. Charles F. Lummis, City Librarian.

Last season \$10,000 was appropriated for the municipal band, and this year the amount is to be five times larger, as the Los Angeles solons have discovered that to have music in their parks as well as in their homes, minimizes crime.

There is much agitation at the present time over the possibility of arranging for the public library, art gallery and music hall combined, so that the big musical affairs may have a permanent home, and the symphony concerts be given at a minimum admission. Manager Behymer has taken these matters in hand and assures the musical world that within the next two years Los Angeles will stand at the head of musical endeavor in the great West.

Among the clubs devoted to music, the city can boast of the Ellis Club, consisting of two hundred of the leading business men of the city, a vocal organization which has been in existence for twenty-eight consecutive seasons; the Woman's Lyric Club, under Mr. J. B. Poulin, one of the best singing clubs, composed entirely of women, in Southern California; the Dominant Club; the Woman's Social Club, which represents the social musical condition, while the Gamut Club, to which belong over three hundred of the leading men who are interested in music, art and literature, and which has been in existence successively for over eight years represents the Men's Social Bohemian Organization.

The Orpheus Club has seen four years of successful endeavor under the direction of Mr. Joseph Dupuy, and is made up of eighty voices of the younger male singing element in the city. The Treble Clef Club is another woman's organization, giving oratorios and song cycles with excellent effect. The Lot-Krauss Chamber Concert Club is composed of five musicians who have worked together for many seasons and give the best ensemble playing in the Southwest, is the only chamber music club in southern California. The Los Angeles Center of the American Music Society numbers one hundred and twenty members, and is now in its second year; they give three concerts yearly.

There are over two thousand teachers of music in Los Angeles alone, many of them specialists, and there are quite a number of composers. Plans have just been completed for a large musical demonstration during April, 1911, when Los Angeles and the Southwest will give its first musical festival of note, and which will unite all the musical interests of the Southwest in competitive arraignment. Probably no other section of the United States has developed so quickly, musically speaking, as Los Angeles; and much of it can be attributed to the activities of the L. A. Symphony Orchestra, its members and board of directors, and L. E. Behymer, who has handled every musical affair in this section, as well as the larger towns of Arizona, New Mexico and California, and he takes upon himself the enormous guarantee which attract the "Best in Music" to the great Southwest.

Fourteen years ago several members of the Los Angeles Theatre Orchestra, together with their director, and L. E. Behymer, treasurer of the theatre, discussed the possibilities of a permanent symphony orchestra, with a chance for a permanent endowment, which resulted in the formation of the Los Angeles Symphony Orchestra of thirty-three members under the direction of Harley Hamilton and the business management of L. E. Behymer.

The first season ten concerts were given, and at the close of the year each member of the organization, together with the conductor and manager, received as a dividend \$1.29 apiece. Next year Mr. Hamilton and Mr. Behymer furnished the sinews of war, providing over \$1,200 each and their labor. Several of the influential men and women of the city tendered their assistance in the following year, Mrs. Emily Newton taking an active interest as well as guaranteeing against any financial losses, increasing the membership of the orchestra to sixty.

At the close of the fifth season the active work of support was turned over to the present Board of Directors, and since that time the Los Angeles Symphony Orchestra has become a permanent factor in the musical interests of the city; its membership is now seventy-seven. Director Hamilton has continued through all of its vicissitudes as its conductor, and Manager Behymer has given his time, money and brains toward developing a sufficient income to make it a permanent organization and advertising medium which has attracted more homesekers than all of the efforts of the commercial bodies combined.

Mrs. Louise McNeil, the president, together with Mrs. Solano, Mrs. John S. Chapman, Mr. Wm. H. Booth, Miss Mira Mershey, Mrs. W. G. Kerchoff, Mrs. H. L. Story, Mr. Fred A. Walton, Mrs. J. G. Mossin, Miss Victoria Witner, Mrs. Fred Bixby, Mrs. W. F. Botsford, Dr. Norman Bridge, Dr. A. L. Macleish, Mrs. J. O. Koepfl, Mrs. James Slauson, Mrs. Walter Raymond and Mrs. Howard Huntington constitute the Board of Directors, and should be credited for their activity in securing financial recognition for this organization, while Mr. Hamilton has proven a tower of strength in this musical work. He has given his time and talent towards making this organization perfect.

No other city in America of 300,000 has sustained a symphony orchestra for fourteen consecutive seasons. Among the soloists who have appeared with this organization are such sterling artists as Emilio de Gogorza, Tillie Koenen, George Hamlin, Anton Hekking, Maud Powell, Jeanne Jomelli, Madame Carreno, David Blapham, Edela Verne, Mme. Galski and others.

Eighteen years ago Harley Hamilton organized the Woman's Orchestra of Los Angeles, and since that time has been the conductor, teacher and friend of the members of this organization. Los Angeles is distinguished because it not only maintains its regular symphony orchestra of men players, but an excellent symphony orchestra composed entirely of women to the number of sixty-five who have given concerts since 1892. All the orchestral instruments are represented, including oboes, horns and tympani, and at each concert a complete symphony is performed.

Since Mr. Hamilton organized this unique enterprise, the Woman's Orchestra of Los Angeles has filled the place of a great conservatory orchestra in an older community, and as such the music lovers of Los Angeles have always given it their hearty support. It has been an inspiration to the players in many smaller amateur orchestras in California, many of whom have graduated into the older organization, and also has been an influence in creating an atmosphere of musical enthusiasm in the city.

Its president is Miss Cora Foy; its director, Mr. Harley Hamilton, with Mr. L. E. Behymer as business manager. This season three concerts will be given in public. Most of its rehearsals take the form of private concerts where music students may sit and improve their minds. Much credit belongs to Miss Foy, who has worked many years to perfect this organization; Edna Foy Neher is the concert mistress, and Viola Foley, Librarian.

MISS MARY GARRICK.

One of the most gifted of our American artists is the renowned young pianist, Mary Garrick. Miss Carrick has played on each occasion of her appearance both here and in Europe some of the greatest programs ever presented to the public and has always interpreted the most difficult compositions with an extraordinary intelligence. Although her immense repertoire embraces the masterpieces of all schools, she has perhaps made her greatest success in the Liszt compositions, at the same time gaining the encomiums of critics for her scholarly readings of Brahms, Beethoven, Chopin, Schumann and other masters of the classics. Having a great predilection for the works of the illustrious Franz Liszt, whom all pianists adore for his wonderful effects, Miss Carrick plays more of his compositions than are usually found on the programs of the renowned women pianists. Possessing a marvelous technique, great power and beautiful expression she has mastered Liszt's charming transcriptions of songs as well as his deeper works. Indeed her success at her Liszt recitals was truly phenomenal. And to prove beyond all doubt her versatility she has given recitals of Folk-songs.

Now that so much is being said anent the revival of the Irish language and literature the time is opportune when something should be said of the great work done for the rejuvenation of the beautiful Irish folk-songs by this gifted pianist. To Miss Garrick belongs the distinction of first introducing these soul-stirring melodies in a piano recital and in the playing of these songs she produces effects heretofore unheard of, and which only an artist of her calibre is capable of; her tones are remarkably varied in the romantic songs and in the rousing finales her playing has a fire and dash that tell effectively in the brilliant climax she produces. During her visit to Ireland, Miss Carrick aroused, the wildest enthusiasm, not only through her playing of the classics, but also by reason of her masterful renditions of the folk-songs, as it was unusual, even in Ireland, to "sing" these songs on the piano. The folk-songs of every country appeal more strongly to the people than any other form of music, and it is but natural to think that the Irish people should appreciate these enchanting airs, which are a mixture of joy and sorrow, for it has often been said that the history of the Irish people has been written in song. It is not to be wondered at, then that Miss Carrick created a furore whenever she appeared before this musical people.

The Pacific Musical Society gave its eighth program at the Garrick Theatre on Wednesday morning, December 8th. The artists that appeared on this occasion included: Miss Blanche Kaplin, pianist; Mrs. Nellie Widman Blow, contralto and Julius Haug, violinist. The program was heartily enjoyed, every one of the artists making an excellent impression upon the members. In January W. L. Hubbard, the eminent Chicago musical critic will give an illustrated lecture for the members of the society and he will be assisted by Alfred Bergen and William F. Bentley.

Among the best works recently composed by a California composer must be regarded the music of Dr. Stewart, written especially for the opening of the new Bohemian Club Building. The play represents an allegorical Greek music drama, occupying about one hour and twenty minutes in performance. The scene is laid in a Greek Temple, where Bohemia appears to invoke the blessings of the gods upon his new fane, which has been raised and dedicated to art. The score is for full symphonic orchestra, chorus of male voices, quartet of priests and one (tenor) solo. The music is continuous throughout the drama, all the speeches and declamation having a musical accompaniment. The score is to be published at once and Dr. Stewart has recently given it the final revision before sending it to the printer. Those who were present expressed themselves unanimously delighted and among them were particularly enthusiastic every one of the musicians.

ACTIVITIES OF LEADING CALIFORNIA MUSICIANS.

A Series of Voluntary Tributes and Records of Worthy Achievements of the Splendid Constructive Work Which is Constantly Being Done By Our Concert Artists, Musical Instructors, and Musical Educational Organizations.

By The Editor of The Pacific Coast Musical Review



IN accordance with a custom of this paper which has now entered upon its first decade, we are endeavoring to present to the world of music a number of forces that are now making history of music on the Pacific Coast. Inasmuch as the size of a Holiday Number of the Pacific Coast Musical Review is necessarily limited we are compelled to restrict these tributes for worthy achievement only to those musical factors which have earned our gratitude by reason of their staunch and loyal support which they have so generously bestowed upon this paper. We desire to take advantage of this opportunity to heartily extend our thanks to all those teachers, music houses and musical managers who have helped us so materially in our long struggle to give to the Pacific Coast a musical journal which is not only intended to chronicle the news of the great West, but which is also in a position to serve as a guiding force in the enactment and the establishment of educational evolution in the future musical life of our commonwealth. We have tried as much as we could to reduce the commercial aspect of this journal to a minimum by only soliciting financial support for bona fide advertisements. We have separated the business department of this paper from the editorial office and have never accepted any pay for the expression of critical opinion. Neither have we ever accepted any remuneration for articles or any other expression of opinion published in the reading columns of this paper. Any comments which appear in this journal are gratis and while occasionally an article may form a complimentary acknowledgment of an advertising support it is always deserved and would not appear under any circumstances in this paper, did not the recipient of such tribute honestly deserve our endorsement. And so in the succeeding columns we are fulfilling our policy of presenting regular advertisers with a yearly recognition of the work they accomplish in their respective communities without their needing to remunerate this paper for its interest in them. And we want to conclude this preface by emphatically stating the fact that what we print here we do so with the understanding that every word is meant and that no one whose name appears in the subsequent article could secure our endorsement unless he were honestly entitled to such recognition. The commercialism in certain papers is so pronounced and it is so easy now-a-days to secure complimentary notices, that we deem it only just to those whose efforts are endorsed here to make such an emphatic statement of our policy.

ADELSTEIN, SAMUEL, (San Francisco).—Samuel Adelstein has for years occupied a leading position among the teachers of this country, of his chosen instruments the Mandolin, Lute and Guitar. He has taught these instruments for the past 25 years and in fact is the dean of all the teachers in America of the mandolin and lute. He has been to Italy twice to especially study these instruments under the greatest masters of Florence, Rome and Naples, the home of the plectrum instruments. Mr. Adelstein's compositions were the very first published in this country twenty-four years ago. The greatest musicians and composers for the plectrum instruments of London, Paris, Marseilles, Florence, Rome, Naples, etc., as well as those of this country have honored Mr. Adelstein by composing and dedicating to him their choicest compositions. It will indicate the high esteem in which Mr. Adelstein is held by his brother musicians the world over when it is stated that to date about fifty original compositions have been dedicated to him and in several instances the composers as an additional mark of their regard have presented him with their original manuscripts. Mr. Adelstein has written many works on the plectrum instruments which have appeared in the music journals in this country. Notably "Mandolin Memories" which has been reprinted in England, also in French, German, Italian and Japanese. His other works "The Mandolin and Its Mechanism," "The Mandolin and Its Music," "The Mandolin in America," "The Mandolin in Italy," etc., have appeared serially. Mr. Adelstein's Mandolin Musicales which he usually gives twice a year are of such a high class nature and the programs so unique, of such unusual excellence, that invitations are sought for weeks ahead by our most cultured musical people.

BATCHELDER, WILLARD, (San Francisco).—Willard J. Batchelder, one of the very best known and most successful vocal teachers of San Francisco has but recently finished twenty-five years of teaching during which he has educated several of San Francisco's

(Continued on page 16)

SECOND EDITION THE GREAT PHILHARMONIC COURSE



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Baritone



Prima Donna Contralto



Harriola



Director of the San Francisco Symphony



Mariana Biran
Violin



Milla Auer
Mezzo Soprano

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Baritone

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Mariana Biran
Violin

Milla Auer
Mezzo Soprano

Director of the San Francisco Symphony

Prima Donna Contralto

to those eager to partake of his wisdom and experience and he must be counted as one of the foremost successes among the professional element in this territory. Mr. Bonelli is particularly gratified with the increase of his classes in recent months which increase has extended through all the departments of the San Francisco Conservatory of Music and the progress made by the large array of students has had the effect to decide Professor Bonelli to give a big recital during the early part of January. Inasmuch as past events of this nature at the San Francisco Conservatory of Music have always proved exceedingly interesting, this affair should arouse the pleasure of the many friends and followers of this institution.

CHAMBERLAIN, WILLIAM EDWIN, (Berkeley).—Among the more recent additions to the musical cult of the Bay Cities who have attracted more than passing attention by reason of their efficiency in their knowledge of vocal art must be counted William Edwin Chamberlain who particularly during the last year has drawn toward himself the interest of the musical public. He is the possessor of a beautiful baritone voice which he uses with much artistic discretion and with fine musicianly instinct and the frequent demands for him at public and private concerts is sufficient for the splendid impression he has made. As a teacher he has surrounded himself with a large class of pupils who occasionally give direct evidence of the fact that they have been well taught. In his fine work Mr. Chamberlain is assisted by Mrs. Chamberlain who also is a most brilliant musician. Mr. Chamberlain has made himself so indispensable to musical life in Berkeley that he has been chosen as a director of the Berkeley Musical Association of which he was one of the founders. He teaches the great Francesco Lamperti school of singing and in addition to his numerous duties as a teacher and singer he takes a very keen interest in musical affairs in general and is doing his level best to assist in upbuilding the musical taste and musical culture in California.

CREPAUX, LOUIS, (San Francisco).—The secret of an efficient vocal teacher rests upon his thoroughness of imparting knowledge and upon his own experience and education. A superficial teacher can never educate a competent student and there are so many vocal teachers who ruin careers and lives that it is indeed gratifying for a student to find a teacher who can be absolutely trusted. Louis Crepau is assuredly one of those teachers. If any student does not succeed to absorb the rudiments of vocal art under Mr. Crepau's direction he is not an apt student and does not assimilate easily the principles that are being expounded to him. Such failure of becoming an efficient artist under Mr. Crepau's guidance proves a lack of adaptability on the part of the pupil. Quite a number of teachers are made responsible for the weakness of their students and Mr. Crepau when he discovers that a student is unable to acquire knowledge he usually advises him to discontinue his lessons under some pretext or another. Mr. Crepau is a graduate from the Paris Conservatoire and was for years the first basso at the Paris Grand Opera. By temperament as well as education Mr. Crepau is an ideal vocal teacher and the fact that Madame Galski openly declared that Mabel Riegelman had been taught so well that she was ready to go upon the stage without further instruction represents an endorsement of which any vocal teacher may well be proud. As to how and what Mr. Crepau teaches we can only refer our readers to his announcement upon another page of this paper and the character of this announcement tells in no uncertain terms the powerful means which Mr. Crepau employs to educate efficient artists.

DOUILLET, PIERRE, Dean of the Conservatory of Music of the University of the Pacific, (San Jose).—Pierre Douillet, Dean of the Conservatory of Music of the University of the Pacific and professor of the pianoforte was born in Russia, of French parentage, and educated in Lemberg, Austria, where he had the privilege of being a personal friend of Carl Mikuli, the illustrious pupil of the immortal Chopin, and from him he received many suggestions of traditional interpretation of Chopin's works. Prof. Douillet then studied with Nicholas Rubinstein and with Edmund Neupert in Moscow. He concertized in Russia, Poland, Roumania, Austria, Germany, Belgium and France. After his successful reappearance in Vienna he received the call to the New York College of Music, then under the direction of the famous American conductor, Theodor Thomas. Here he became the colleague of such pedagogues and musicians as Raphael Joseffy and his former teacher Edmund Neupert. It did not take long for San Francisco critics to find out the merits of Professor Douillet's talent. After his debut he was unanimously pronounced a pianist of the first rank and one among our leading pianists on the Coast. After two years' residence in San Francisco he accepted the position as Dean of the Conservatory of Music of the University of the Pacific at San Jose, and devoted all his energy to the success of the Conservatory. His efforts have been crowned with success as the amount of students grew from year to year, until now, the Conservatory of Music of the University of the Pacific at San Jose is the largest and best equipped music school on the Pacific Coast. Prof. Douillet is also known as a composer. Many of his piano pieces and songs are published by leading music houses in Europe and America.

DOW, PERCY A. R. (Oakland).—Notwithstanding the constant exactions of a large pupillage and the energy which the direction of three choral societies demands for the preparation and rendition of ten choral concerts each season, Mr. Dow stimulates the interest and zeal

of his pupils by presenting them in "Hours of Song" occurring each month in San Francisco, Oakland and Stockton. Not intended as formal recitals the programs of these events sung by two pupils and taken from the regular study repertoire are nevertheless in their scope and variety of period and school of composition models of the best in music. Mr. Dow evidently believes that the music which has assisted in the development and is linked with the fame of the greatest singers of three centuries must exercise tremendous influence upon the physical voice as well as upon the style and conception of the student of to-day. Therefore the finest of the bel canto classics are used for the pupils' initial vocalizes as well as for his later studies in style and it is thus possible to select a program from these "study songs" which shall equal those sung by our greatest concert and recital artists. These "Song Hours" occurring simultaneously in his three studios will, before the close of the season, have reached the number of twenty, within nine months, with no two programs alike, or very few songs repeated. Mr. Dow's activities will be still further increased by his assuming on January 1st, the directorship of the First Presbyterian Choir of Oakland, one of the largest and best church choirs about the Bay.

EDSON, CHARLES FARWELL, (Los Angeles).—Mr. Edson is one of the best known vocal teachers in Los Angeles and in recent years he has become particularly identified with art education in the public schools and High schools of California. He is a member of the public school committee of the National Federation of Musical Clubs, a member of the Los Angeles Municipal Music Commission and a member of the City Planning Commission just appointed by the Mayor of Los Angeles. Among the most interesting studios we have ever visited is certainly that of Mr. Edson which is appointed with a taste for the artistic which speaks well for the occupant. Mr. Edson has long advanced the ideas that the Talking Machine is one of the most effective factors in musical education in the public schools and it is due to his efforts that the schools in Brooklyn, Chicago, Minneapolis, Milwaukee and San Jose are using the talking machine as a result of his agitation two years ago. Among the most persistent enthusiasts in regard to adopting the English language in concerts and in opera in this country Mr. Edson is entitled to the highest recognition inasmuch as he was one of the first to face prejudice and arrange entire programs of vocal compositions to be sung in English. He also was one of the very first to select the works of various English poets and embody the same in programs exclusively compiled with them. Notwithstanding his exceedingly busy life Mr. Edson finds time besides his teaching, concert work and agitation in behalf of music in the public schools to write some skillful compositions. The latest of these is reviewed in a Los Angeles publication as follows: "Charles Farwell Edson gave one of his delightful song recitals and lectures combined to the members of the Woman's Club in Hollywood on Tuesday afternoon. That evening he offered for the consideration of the Gamut Club two new compositions, one of which is a novelty in music. This is a half-sung, half-recitative set to Robert W. Service's "Lost." A more eerie thing has not been produced, and I look for this composition as making a sensation wherever it is sung. Mr. Edson has thus far done well with his song recitals all over Southern California, and the season promises to be one of the most successful of his life. This is a line of work for which he is peculiarly fitted and one in which his best efforts are called forth."

ENCARNACAO, RICARDO, (Oakland).—Ricardo Encarnacao, who has been teaching the vocal art in Oakland for nearly three years and has recently opened a studio in San Francisco is the possessor of a remarkable basso voice of brilliant timber and astounding compass. He is a serious student of the art of singing and his researches are so careful and so painstaking that he may be regarded as a scholar in his particular line. There are comparatively so few singing teachers who possess a conscience when it comes to imparting valuable knowledge to their pupils that a man like Mr. Encarnacao must be welcomed with delight. Mr. Encarnacao was born in St. Michael's, Azores, Portugal and comes from aristocratic stock. He was educated in Lisbon under Napoleon Vellani, the teacher of R. Paccini, Alberto Sarti and Francesco Marino, the greatest coach of that part of the Continent. Those who are acquainted with the history of vocal teachers must know from this that Mr. Encarnacao has received as thorough a vocal education as it is possible to do. He was so successful in his studies that Sarti, the famous Lisbon vocal pedagogue, appointed him as an assistant teacher and permitted him to teach the pure Italian school of bel canto together with the technical side of tone production. Mr. Encarnacao also had excellent practical experience upon the stage at such theatres as the San Carlos of Lisbon, the Colyseum of Lisbon, the Thalia Theatre of Ponta Delgada, and the Casino of Pedroucos, all of these theatres being in Portugal. As a church singer Mr. Encarnacao also scored brilliant triumphs at the Royal Cathedral of Lisbon as first basso and at the Royal Cathedral of Oporto. Since his advent in California Mr. Encarnacao sang with success at the Greek Theatre where he gave an operatic program and also with the Golden Gate Park Band under the direction of Paul Steindorff. Mr. Encarnacao sang also at Ye Liberty Theatre, at the Orpheum and before the Home Club of Oakland and at various clubs in San Francisco. He has so far refrained from giving a recital in San Francisco because he is trying to prepare himself for it in a manner that will establish him forever in the good graces of the connoisseurs.

MISS MARY CARRICK

The Brilliant Young California Pianist Who Has Made an Envious Reputation for Herself.

(Continued from page 14)

most prominent church and concert singers. The contention that results talk louder than words is particularly applicable to Mr. Batchelder among whose pupils may be counted such names as Mrs. Ingeborg Larsen, Mrs. Annie Simon, Miss Emma Lourie, Mrs. Ivy Blake, Miss Ruth Westen, Mrs. Annie Clary, Miss Ida Weick, Wilfred Glenn, Harald Pracht, Charles E. Lloyd, Jr., L. A. Larsen, Vail Bakewell, Frank Figone, Reginald Marrock, Charles Goetting, Frank Onslow, Arthur Leydecker, Fred. Grannis, Wm. Moore and S. Homer Henley. All of these vocalists are leading church singers of the Bay cities and surely Mr. Batchelder need not require a finer endorsement of his work than the enumeration of these names. Mrs. Batchelder who acts as Mr. Batchelder's accompanist and who is a skillful and exceedingly successful piano teacher has been the head of the piano department of the Hamlin School during a period of ten years. In this time Mrs. Batchelder has taught many efficient pianists who have appeared privately and publicly with unqualified success. It is exceedingly gratifying for this paper to give two such splendid musicians that recognition which they so richly deserve.

BERINGER CONSERVATORY OF MUSIC, (San Francisco).—What earnest musical students can accomplish will be seen by the following report of the concerts given during this year by the Beringer Musical Club, an organization of the advanced pupils of the Conservatory: On February 23d, the Club gave its fourteenth piano and vocal recital at Kohler & Chase Hall; on June 15th the fifteenth recital was given at Century Club Hall; on August 13th the Club appeared under the auspices of St. Rose's Guild at the Ascension Parish Hall in Vallejo and again was heard on October 29th at the Congregational Church in Mill Valley. On November 8th the Club gave its seventeenth recital at Century Club Hall. Considering that in each of these concerts a different program was presented it is evident that the Beringer Institution as well as the scholars are extremely industrious in their work and are worthy of the highest praise. Professor and Madame Joseph Beringer have reason to be proud of their pupils who are a credit to them. The Beringer Conservatory of Music is gaining in popularity and patronage more every year, and Professor and Madame Beringer who are not only the most efficient instructors, but competent artists as well have reason to be satisfied with the success that they are meeting with. An interesting concert was given by the Beringer Conservatory Faculty at the Santa Rosa Ursuline College on October 16th and on December 1st Professor Beringer delivered an instructive lecture on piano playing and held the first examination of the scholars at the Ursuline College which was this summer accredited to the Beringer Conservatory of Music.

BONELLI, E. S., (San Francisco).—Among the efficient musical pedagogues in San Francisco, Professor Bonelli must be regarded as one of the pioneers. He was the first to establish a bona fide Conservatory of Music over twenty-five years ago which exercised quite an influence upon the younger generation of music students in the community. He is a thorough musician who has grasped the art of imparting musical knowledge



The Weber—the piano of Paderewski

No pianist has ever been so worshipped and idolized as Paderewski. The "king of pianist" he has been called and indeed his word is law in the realm of music. When Paderewski chose the piano to play in his concerts he naturally desired the instrument that would best express his tremendous genius. He was not dazzled by a name. That a piano had been the leading make ten or twenty years ago did not affect his choice. What he sought was the leading instrument of today. He chose the Weber. As Paderewski himself wrote in a letter to the Weber Piano Company:

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FOX, ALICE KELLAR, (San Francisco).—The only reason for the fact that there exists in certain circles a prejudice against the banjo as a musical instrument is owing to the fact that it is being so much abused by vaudeville and similar performers. The adage that evil associations corrupt good manners is certainly applicable to the banjo. But there are a few rare artists on the instrument that invest it with a dignity by reason of their delicate manipulation of its strings and among these very rare exceptions may be mentioned Mrs. Alice Kellar Fox who is regarded at this writing as the foremost banjolist of the gentler sex in the United States. In order to secure a particularly mellow effect in her tone Mrs. Fox does not use a metal rim with wire strings and a pick, but her instrument is entirely of bird's eye maple wood supplied with silk strings and played with the fingers. Among Mrs. Fox's extensive repertoire may be selected as particularly artistic the following compositions arranged especially for the instrument: *Adagio* from the Sonata Pathétique (Beethoven), *March Militaire* (Schubert-Tausig); *Wiegeliel* (Hansen); *Faust Fantasie* (Gounod-Olard); *Funeral March* (Chopin); *Choral Nocturne* (Chopin); *Hark, Hark the Lark* (Schubert); *Overture to William Tell* (Rossini); *Fifth Air, varied*, (Dancila); *Gypsy Rondo* (Haydn); *Minuet* (Paderewski). Mrs. Fox began teaching in San Francisco about five years ago and she selected the banjo, mandolin and piano as the instruments of her choice. She also has been teaching harmony in connection with these instruments. Mrs. Fox is an active member of the California Music Teachers' Association and also of the American Guild of Banjologists, Mandolinists and Guitarists of New York. The pupils of Mrs. Fox gave a recital last evening, Friday, December 30th and a program of the event will appear later in this paper.

* * *

GENSS, HERMANN, (San Francisco).—Among the piano pedagogues and concert artists who add force to the musical atmosphere of the Pacific Coast must be regarded Hermann Genss who during a number of years has played a prominent role in the musical history of San Francisco. We have in the past spoken so often of Mr. Genss's scholarly pianistic art and his natural adaptability as a teacher that we deem it proper to say something at this time which we have had no previous opportunity of setting forth at length. We desire at this time to quote a biographical sketch of this eminent musician. Hermann Genss was born in 1856, and as a boy of eight years attracted great attention by his extraordinary talent and his superior piano playing. His first teacher was the celebrated pianist Louis Kohler. After his graduation from college he studied in the Royal High School for Music in Berlin and was honored by receiving a free scholarship. His instructors in piano playing were Professors Rudorff and Grabau, in the treatise of composition Professors Kiel, Grell and Taubert. From here he went to the greatest of all pianists Franz Liszt in Weimar, under whom he studied for two years. Many concert tours through Germany, Russia, Switzerland and Italy established his fame. During the year 1877 he was elected director of the Academic School of Luebeck, in 1890 he was elected Court Director of the Royal Music School of Sondershausen, in 1891 he became director of the Conservatory of Music in Mayence, in 1893 he was selected as director of the Klindworth-Scharwenka Conservatory in Berlin. At the same time he was chosen as conductor of the celebrated Philharmonic Society in Potsdam which position he maintained with the highest recognition. He was the recipient of many distinctions and honors. Two of the celebrated Royal Academies in Italy, those of Bologna and Lario, made him an honorary member. Last, but not least, he received before his departure from Germany the large gold medal for art and science. He came to America several years ago appearing first in numerous concerts in San Francisco where he has been exceptionally successful ever since.

* * *

GORDON, MACKENZIE, (San Francisco).—While Mr. Gordon's principle efforts are confined to his large class of students he finds occasionally time to appear in concerts and offers for public appearances have been so numerous of late that he was compelled to refuse a large number of them. The fact of the matter is that Mr. Gordon is the best drawing card from a financial point of view on the Pacific Coast as far as concert work is concerned. He possesses a magnificent tenor voice of the rarest timbre and he uses it with a temperamental fervor that enthralls his hearers to a degree of yelling enthusiasm. It is no doubt owing to this ability to arouse the masses that Mr. Gordon received an offer from the manager of Tetraxini to accompany the Diva in a series of thirty-five concerts at a handsome salary. But Mr. Gordon has become rather fond of his vocal classes and his Pacific Coast public and he does not desire to return to the hardship of travel. Among his greatest successes this year was his appearance with the Seattle Symphony Orchestra and his concerts before the Saturday Club of Sacramento, and Santa Rosa. At the University of California he will sing sometime in January. Mr. Gordon's annual engagements are too numerous to mention in such a brief space as this article necessarily must occupy. Mr. Gordon's vocal classes are becoming so successful that they aroused the interest of Madame Gadski who during her last visit to San Francisco recommended several pupils who sang for her to ask his advice. Among these was most prominent a young lady from Reno, Nevada, who sang for Mr. Gordon a few weeks ago and who was so delighted with her voice that he made a special arrangement to train her in accordance with the modest financial means at her disposal. Mr. Gordon is sufficient artist to recognize a fine

Metcalf's compositions. Through his work Mr. Metcalf voice and a ready adaptability and he believes that with the necessary training he can make a valuable singer of this young girl whom Gadski recommended to him.

* * *

GREVEN, JOSEPH, (San Francisco).—Among those who suffered perhaps most by reason of the calamity that befel this city several years ago was Joseph Greven, the efficient vocal teacher whose practical experience upon the stage is of great assistance to him in his vocation. But Mr. Greven quickly recovered from his reverses and he again has the satisfaction to look upon a large class of students which is gradually assuming greater proportions than ever before. One of Mr. Greven's dearest ambitions is to soon resume his operatic recitals which have been of such great benefit to him in earlier days and he has now the satisfaction to announce with certainty that he will be able to introduce a few of his more advanced pupils at a costumed operatic recital soon after the beginning of the New Year. Mr. Greven would have resumed these recitals before now, but he does not believe in introducing immature singers to the public and so he decided to wait until he trained sufficient pupils to bring them out under the most advantageous conditions and thus do credit to himself and his disciples.

* * *

HAMILTON, HARLEY, (Los Angeles).—The proverb which says that a prophet is honored everywhere safe in his own country can not be applied to Harley Hamilton in Los Angeles. While Mr. Hamilton was not born in the Metropolis of Southern California, he has spent most of his life there and really is regarded as a native of the city. Among those who are responsible for the wonderful musical progress made in the Angel City, Mr. Hamilton is one of the foremost and we dare say that the Los Angeles Symphony Orchestra and the Women's Symphony Orchestra of Los Angeles would not enjoy the distinction of being two of the most successful organizations of this kind had not Mr. Hamilton for a series of years devoted all his energy, tenacity and musical skill to their development. Mr. Hamilton did not only devote time and labor to the project, but he also dug his hand into his pocket and paid many a dollar that was earned under great difficulties toward the attainment of his noble ambition to give the city of his adoption a basis upon which to build a grand musical edifice. Some men prominent in music usually receive full recognition for their efforts after their death. Mr. Hamilton is one of the fortunate ones who are able to witness the result of their patience and artistic skill during their life-time. In the musical history of California the name of Harley Hamilton must occupy a prominent place. During the little time left for Mr. Hamilton after his duties as a musical director he teaches the violin which gives our readers an idea how industrious they are among the musical profession of Los Angeles.

* * *

HEATH, MISS HELEN COLBURN, (San Francisco).—It is appropriate to recall at this time the fact that Miss Heath while East a short time ago had the privilege of coaching a few of the oratorio solos with Arthur Foote of Boston who gave her an autographed photo including his name and the first measure of his song "In Picardie." Miss Heath also met there Benj. Wexley with whom she studied a number of songs of his own, and was complimented by that authority for her legato singing and he expressed his astonishment that Miss Heath should have been able to acquire it in these days of declamatory music. While in New York Miss Heath had the pleasure of meeting and singing for Emma Thursby, a well known concert singer of former years, who gave her great encouragement, even going so far as to play some of her accompaniments. This was quite an unusual privilege, as Mrs. Thursby does, as a rule, not listen to any singers unless they bring with them an accompanist. Miss Heath's several important church positions and her excellent concert work are too well known to require detailed mention at this time. Suffice it to repeat that she is one of the foremost concert sopranos on the Pacific Coast. Miss Heath's stoniest achievement is her splendid interpretative faculty. She possesses the ability to grasp the author's and composer's meaning and anything applicable to this rare art of emotionalism seems to be intuitive with her. That such a thoroughly musical mind is constantly endeavoring to accomplish new and important work in the way of advancing musical culture is but natural and we may close this tribute by saying that Miss Heath is assuredly one of the ablest and most influential members of the musical cult in California.

* * *

HEROLD, CHESTER, (San Jose).—Mr. Herold is a well known and efficient concert tenor of San Jose whose work is now extended over the entire Pacific Coast. During the past year he has done considerable Chataqua and concert work, having been entrusted with entire programs without any assistance by other artists and singing from ten to fourteen songs on each occasion. Recently he inaugurated a Lyceum course in Merced before a crowded house and the audience was so delighted with his singing that it insisted upon several encores even after the conclusion of the program. He received quite an ovation at a recent Sunday Half Hour of Music at the Greek Theatre, in Berkeley, and has done considerable concert work around the Bay cities on several important occasions. Mr. Herold has just been appointed soloist of the First Church of Christ Scientists, San Francisco, of which Mr. Sabin is the organist, this appointment coming to him unsolicited—a position conferring an honor on any singer and which shows the reputation he has made in this community.

KEMBLE, MISS MARGARET, (San Francisco).—While Miss Kemble's principle occupation in the musical set of San Francisco consists of her efforts as a successful instructor of piano playing, she has devoted this year more than usual time to a course of lectures which she has entitled "Interpretative Studies in Modern Opera." Miss Kemble has always made a specialty of these studies and began them about two years ago with immediate success. After the conclusion of her first series of lectures which were given at the St. Francis Hotel, she went abroad and met several of the most famous modern composers, among them Debussy, d'Indy and Massenet. Inasmuch as she discussed with these brilliant men the nature of their particular phase of the art she was able to assimilate additional knowledge which proved of great value to her when she again resumed the course of interpretative lectures this season. As an evidence of the demand for serious musical discussion of worthy problems may be cited the fact that this lecture course of Miss Kemble's was in greater demand this year than ever before. Her course included the following operas: *Thais* (Massenet), *Tiefland* (d'Albert), *Monna Vanna* (Henry Febrier) and *Feuersnagel* (Strauss). These lectures were given by subscription at the following places: Mowbray Hall, Oakland, October 10, October 24, November 7 and November 21; Home of Mrs. Clinton Day, 2747 Bancroft Way, Berkeley, October 12, October 26, November 9 and November 23; Home of Mrs. Wm. G. Irwin, 2180 Washington St., Mrs. Rudolph Spreckles, 1900 Pacific Ave., Mrs. Emma Shafter Howard, 1760 Pacific Ave., Mrs. Eleanor Martin, 2640 Broadway, all in San Francisco, on October 28, November 11, November 18 and December 2, respectively. On all these occasions Miss Laura Anderson, a pupil of Miss Kemble's, played the piano parts. On October 1 Miss Kemble gave a lecture of Pelles at Melissande in Salinas with brilliant success. The series of four operas mentioned above were also given by Miss Kemble at the residence of Mrs. Sloss, Mrs. Louis Greenbaum, Mrs. Leon Sloss and Mrs. E. G. Heller. The subscribers to these events on both sides of the Bay have asked Miss Kemble to give another series of operas after the Holidays. The series during the early part of the year referred to in the beginning of this article were given at the St. Francis Hotel on January 10, February 7, March 7 and April 4 and included the following operas: *Elekra* (Strauss), *Ariane et Barbe Bleue* (Paul Dukas), *Salome* (Strauss) and *The Pipe of Desire* (Frederick Converse). This same series was given at the home of Mrs. John Galen Howard in Berkeley and Miss Kemble gave a reading of Pelles at Melissande February 1909, in San Francisco. The series given at the St. Francis Hotel was given in Oakland about the same time. From all this it may be seen that Miss Kemble is certainly very busy and very successful in her educational work.

* * *

LITTLE, MISS CAROLINE HALSTED, (Oakland).—Miss Little is one of the most successful teachers in the Bay region. She has had almost ten years of serious study in Europe under the finest vocal teachers such as Signora Rosa de Ruda of Berlin, who was a disciple of the Old Italian school of Milan, then Miss Little studied in Paris with Mme. Calvo-Pecciotto, in Frankfurt with Herr Julius Stockhausen, in Munich and Paris with Mme. Regina de Sales, in Rome with Signor Commandatore Antonio Cotogni, who was for five years the teacher of Jean de Reszke and Edouard, his brother, then in Berlin with Madame Lilli Lehmann. While studying in such eminent musical centres Miss Little had ample opportunity to hear great artists and attend many fine concerts and operatic performances. Inasmuch as there is nothing so important in the acquirement of a thorough musical taste and education than concert attendance and the ability to compare efficiency by certain standards Miss Little's remarkable experience in European musical circles which included such a fertile opportunity in the assimilation of musical knowledge by means of observation should enable her to be an exceptionally competent instructor in the vocal art.

* * *

MARKS, MADAME ISABELLA, (San Francisco).—Madame Isabella Marks who has been teaching the vocal art in San Francisco during the last five years was well known as one of the prima donnas of the Bostonians with which organization she appeared under the stage name of Isabelle Campbell. On the occasion of her arrival in San Francisco she gave a concert at the St. Francis Hotel with much success and she would have appeared in public again before this had she not been so busy with her pupils and had she not taken so much time to prepare an adequate repertoire. Madame Marks will give a concert at Kohler & Chase Hall some time during January. She possesses a splendid voice which she uses with artistic discrimination and which is especially noted for its genuine mezzo contralto quality, its remarkable range and its smooth timbre. Madame Marks studied with Dr. Mueller of Dresden and sang in opera as well as oratorio with brilliant success in New York. Among her more advanced pupils is Frank Frick who will give his second concert very soon.

* * *

METCALF, JOHN W., (Oakland).—In addition to being a skillful pianist and a piano teacher of the highest rank John W. Metcalf of Oakland, has made for himself one of the most envied reputations as a song writer in the United States in recent years. His compositions breathe individuality and are written with a thorough knowledge of the capacity of the voice. They are melodious and are set in an atmosphere of romanticism and poetry that make them a most welcome addition to any program. Several of Mr. Metcalf's songs have made a tremendous impression upon the American singing public and the famous publishing house of Arthur P. Schmidt of Boston has successfully published a number of Mr.

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(Age 10)

Violinist**VIOLET FENSTER**

(Age 12)

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The Pacific Musical Society did not depart from its standard of excellence when it selected Violet Fenster, aged 12, and her brother Lajos Fenster, aged 10, to render much of yesterday's music. The two clever children opened the programme with a Beethoven duet for the piano and violin. The understanding and technical accuracy with which the children interpreted the selection won instant favor with the critical audience, and further offerings from them were eagerly awaited.—San Francisco Chronicle, October 27th.

* * *

Lajos B. Fenster is assuredly a genius by birth and has been taught the violin by one who himself is a master of the instrument. Beauty and bigness of tone, fluency of technic and musicianship are the essential qualities that have astonished the writer when listening to young Fenster. At times it was almost uncanny to watch a young boy hardly high enough to reach the top of the grand piano beside which he was standing, holding a violin almost too large for his diminutive personality, drawing forth a tone of such volume and smoothness that even an experienced virtuoso will have difficulty to surpass. Violet Fenster, too, is a most remarkably gifted child. Her touch on the piano was velvety, her technic free and clean, exhibiting no hesitancy or hitch of any kind and her ensemble work revealed an intelligence far beyond her years.—Pacific Coast Musical Review, November 5th.



PACIFIC MUSICAL SOCIETY.

November 9, 1910.

Miss Violet Fenster,
Master Lajos Fenster,

My Dear Young Friends:

Although as President of the Pacific Musical Society I have "officially" expressed the club's delighted appreciation of your wonderful work, I yet feel that personally I want to add another word or so. At your age now, your work is so artistic, so comparatively mature that I just want to tell you that we are all watching with intense interest the development and progress of our splendidly gifted children; for your city claims you, so you are "our children."

Enclosed is a card I found on the flowers you so generously shared with me, and I return it, as undoubtedly you will desire to keep it as a souvenir of your most successful morning with the Pacific Musical Society.

With best of wishes and congratulations on their clever "babies" to Mr. and Mrs. Fenster, I am always,

Very sincerely your friend,

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has revealed himself as an astute musician who has mastered the mysteries of the language of sound and who has found the only way in which to combine the classicism of musical literature with the melodic charm of latter day popularity. Several of the world's foremost vocal artists, among them Madame Johannah Gadske and Madame Ernestine Schumann-Heink have included Mr. Metcalf's songs in their programs with marked success. This paper is proud to count Mr. Metcalf among its most loyal supporters.

* * *

MILLER, ABRAHAM, (Los Angeles).—Although a resident of Los Angeles but comparatively a short time Mr. Miller has succeeded in gaining a reputation for himself that attracts more students to his lessons than he possibly can take care of and that earns for him a number of church and concert engagements which keep him busy throughout the season. His pupils give evidence of proper vocal training by their interpretation and vocal quality and Mr. Miller himself has proven that he is a concert and operatic tenor of superior artistic faculties. Best evidence for artistic success is the demand of audiences to hear him again after a first appearance. These demands for repetition of his programs are so frequent with Mr. Miller that he can hardly remember the occasions. Indeed it is hardly ever that Mr. Miller sings and is not immediately requested after the concert to find another date for a return engagement. This is a supreme test of efficiency and knack to please, and any artist who possesses this enviable gift is certain of lasting success in whatever community he may be active. He is also certain to sooner or later attract the attention of the outside communities and will then be in demand in a steadily increasing territory. We should not be surprised to hear of Mr. Miller's invasion of increasingly extended fields on the Pacific Coast.

* * *

MONTAGNE, EDNA, (Oakland).—Miss Montagne is a member of the younger set of piano teachers and artists who made her debut about a year ago. She is a pupil of Mrs. Oscar Mansfeldt's, from whom she has learned the very best portion of the art, and who is no doubt responsible for the serious musicianship that characterizes Miss Montagne's playing. The proof of the young pianist's efficiency may be gathered from the fact that since her debut she has been in great demand by leading clubs and she has always made an excellent impression by reason of her emotional and technical efficiency. Her class of pupils is constantly increasing and has assumed very gratifying proportions. She has been so attentive to her studies that she was enabled to give a recital with them recently which proved an unqualified success.

* * *

NOTRE DAME CONSERVATORY OF MUSIC, (San Jose).—We have in the past devoted so much space to this splendid institution that we are almost at a loss to find sufficient expressions to again refer to this school in terms of hearty endorsement without becoming monotonous in the use of our words. It is, however, not difficult to justly recognize the effective educational work that is being done at the Notre Dame Conservatory in San Jose, and to deeply compliment the kind Sisters for the ideal manner in which they inculcate in the minds of the younger generation the principles of culture and moral precepts. Only those who have visited this elegant institution can thoroughly appreciate the pure atmosphere that prevails there and the many influences for good that surround the young ladies who are fortunate enough to receive their education under such brilliant auspices. The occasional recitals which take place at the Notre Dame Conservatory introduce constantly capable performers and it is not surprising to know that many of these disciples of the Conservatory become after graduation efficient concert performers and teachers of efficiency. There is nothing more conducive to a thorough comprehension of the grandeur of the art of music than an education amidst influences that inspire a sentiment of love, nobility of character and a spirit of generosity. And here the Notre Dame Conservatory with its musical department under the efficient charge of Sister Cecile Marie accomplishes great things in the advancement of a higher musical education.

ORMAY, GYULA, (San Francisco).—During the course of a concert season we have an opportunity of hearing many exquisite accompanists and pianists who appear before the musical public, but there are mighty few who are superior to Gyula Ormay who is a member of the Palace Hotel orchestra. Mr. Ormay is one of those musicians whose born genius enables him to inspire confidence in the seasoned concert goers. Nothing appears to him to be difficult and he naturally interprets accompaniments and piano solos in a manner that satisfies the severest demands of superior musicianship. Mr. Ormay combines brains with emotional reading and is as much at home in dramatic as lyric style of interpretation. In short he is a musician of whom any community may well be proud. Mr. Ormay has been heard in public in conjunction with several of the greatest artists and in each case he made such a deep impression that offers were made to him to accompany the artists on their tours. Only recently he was asked to act as accompanist to Madame Tetravzini on her American concert tour but owing to his artistic responsibilities in this city Mr. Ormay was unfortunately unable to accept the splendid proposition. He is known here as an ideal ensemble player and as a teacher of the most thorough principles. He has a host of friends and admirers who never tire to sound his praises.

* * *

PEMBERTON, CHARLES E., (Los Angeles).—Charles E. Pemberton, violinist, is one of the busiest musicians in Los Angeles. He spends three days of the week at the University of Southern California where he is in charge of the theoretical work in the College of Music teaching Harmony, Counterpoint, Theory, etc. He also teaches violin there. Two days of the week he devotes to his studio in the Blanchard Building where he teaches from morning until evening. He also makes one trip each week to Alhambra, a suburb of Los Angeles, where he teaches violin and harmony at the Agnes Hill Runkel School of Music, an institution that is advancing rapidly to a leading position. During last summer Mr. Pemberton found time to write a new string quartet which represents the third work of this character composed by him. This composition and a symphony poem for orchestra have not been publicly performed as yet. Early in December Mr. Pemberton's Romance for violin was performed by Miss Mary Read, a pupil of Arnold Krauss, before the Harmonia Club. A few days afterwards the same composition was played by Harold Walberg, a pupil of Oskar Seiling, with full orchestra accompaniment. At the local composer's concerts in Los Angeles given by the First Congregational Church Orchestra under the direction of William Mead. At the same concert Mr. Pemberton's Reverie for Strings was played which had its introductory presentation by the Los Angeles Symphony Orchestra.

* * *

PROVOST, MRS. EVA NAVONE, (Berkeley).—A splendid proof of what may be accomplished by perseverance and pluck is the success now being achieved by Mrs. Eva Navonne Provost, of Berkeley, who is gradually making herself felt among the piano teachers of this territory. Mrs. Provost has solely been educated in California, where she has received a thorough education in piano literature and theory, harmony and composition. By reason of the fact that she had mostly to depend upon her own resources to achieve thoroughness in her profession it has taken her longer than other musicians, who had more brilliant opportunities, to make herself felt, but she is arriving at the same successful end as all others. Mrs. Provost has been a teacher of piano during the past seven years and during this time she has given annual recitals in various towns of Northern California, including her present home, Berkeley. Recently Mrs. Provost has been appointed correspondent of the New York Musical Courier, which journal she is supplying with newsy letters about the musical activities of this part of the country.

* * *

SAINT ROSE ACADEMY, (San Francisco).—Among the more important educational movements in behalf of musical culture that have been begun in San Francisco more recently must be mentioned the musical department of the Saint Rose Academy, under the splendid supervision of Sister Bernard. This institution, that is



MACKENZIE GORDON
California's Brilliant Tenor

to say, the musical conservatory part of it is rather young, and those in charge of it informed the editor of this paper that they were not quite ready to give definite information regarding its influence until a little more time had elapsed and the department were looking upon a longer period of activity. But we can easily state in this connection that while we have as yet not had the pleasure to visit this institution we have seen the programs that have been presented there and from these programs we have gathered the fact that the studies are based upon a high standard of selection and consequently upon a healthy foundation of instruction. We furthermore know from past experiences that institutions controlled by religious orders in America are singularly thorough and modeled after the sincerest examples of educational and moral precepts. It gives us therefore great pleasure to include the musical department of the Saint Rose Academy among the best equipped musical schools in this territory.

* * *

STEVENSON, FREDERICK, (Los Angeles).—Among the foremost contemporary American composers Frederick Stevenson of Los Angeles occupies an enviable position. His particular genre is sacred music and choral works. Here he reigns supreme and we know of few composers of to-day who succeed in investing their work with such charm and such originality of conception as Frederick Stevenson. The composer seems to understand thoroughly how to breathe into his creations the soul of the poetic idea upon which they are erected and the splendid musical success of his works is largely due to his theoretical skill combined with a well defined sense of selection in the matter of his words. Of late Mr. Stevenson has tried his hand on writing his own poetry and that he has succeeded remarkably well may be gathered from the following specimen which is well worth quoting here:

LIGHT.

From out the Dawn there came a Voice:—
"Know ye that He is near—even now is with you—
The Christ, the God of Love, the Very Love of God!
And He shall take you by the hand,
And lead you in the paths of Love,
If only ye will: if only ye be kind, and gentle:
If only ye give of the good of life to others—
As did He."
And yet again is heard a Voice:
"Tried, are ye, and tempted?—sorrow-laden, fearing?
The Christ, the Prince of Peace, bids fear and doubt depart!
And He is ever at your side,
To guide you in the way of Peace,
If only ye be true: if only ye be pure in spirit:
If only ye give of the joy of life—full measured—
As did He.

This song, which it is easy to be noted, is a sacred song and has been written by the composer as a sequel to his wonderfully successful and dramatic "The Salutation of the Dawn." By reading the words the reader may imagine what an excellent opportunity here is for an imaginary intellectual force, and Frederick Stevenson is the very man who can make the most of such an opportunity.



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THOMAS, E. STANDARD, (Berkeley).—E. Standard Thomas, the well known Berkeley tenor who returned from five years' study abroad recently opened a beautiful new studio at his home among the Berkeley Hills, a picture of which appeared in this paper at the time. Mr. Thomas was one of the party that accompanied H. B. Pasmore to Berlin, where Mr. Thomas remained for a year studying the art of singing. At the earnest solicitation of Jean de Reszke, Mr. Thomas left for Paris where he studied under that master of vocal art. Afterwards Mr. Thomas studied with Frank King Clark. This young vocalist is not only the possessor of a remarkably sympathetic voice, but he is equally successful in his musical interpretations of French and German folk songs. King Clark early discovered his aptitude in the science of teaching and to-day Mr. Thomas is in possession of a much prized letter from Mr. Clark, setting forth his efficiency as both instructor and soloist. While in Berlin Mr. Thomas sang at a number of events of special interest at the American Church and also before the Women's Club. In Paris, too, he was well known taking prominent part in numerous concerts and recitals. On December 16th, Mr. Thomas presented Miss Ruth Baker at a recital given in Miss Watson's Private School in Berkeley. Miss Baker is well known among the younger musical set as the possessor of a well placed soprano voice. Mr. Thomas will be heard early in the New Year at a number of social events both in San Francisco and elsewhere.

THOROUGHMAN, MRS. FRANCES, (San Francisco).—Mrs. Thoroughman has been established in the work of teaching in San Francisco since August, 1909. She employs the famous Garcia method of singing and has given several successful recitals since her advent in this city. Mrs. Thoroughman was one of the soloists at the Bach Festival of May 21, and she has but recently returned from New York having left for that city last August for purposes of musical observation. She has since her return, resumed her teaching with much success. Mrs. Thoroughman is a conscientious teacher and an industrious singer and no doubt we shall have the pleasure of soon hearing her in one of the concerts by a leading musical club.

TROMBONI, MADAME M., (San Francisco).—Madame Tromboni, one of the efficient vocal instructors of San Francisco, takes pride in the fact that she was born in the same city as Madame Gaski, and received her vocal instruction from the same teacher as the Diva, namely, Madame Schroeder-Chalupka, of Stettin. Before coming to America Madame Tromboni, under a different name of course, made a brilliant success upon the light opera stage. She has been teaching successfully in San Francisco for several years and this year in particular, Madame Tromboni is very gratified with the artistic progress made by her pupils. Among her students who are particularly successful were Miss Ruth Bibo, a very talented and industrious vocalist, who will make her debut some time in the early part of the New Year. Alfred Medley, the well known baritone, continues to please audiences at private and public events, his voice showing fine timbre resulting from proper placing. Mrs. Irving Steinman, who was formerly Miss Olga Friedman, scored quite an artistic triumph by singing a group of topical songs at the vaudeville entertainment given by Mrs. Eleanor Martin at the St. Francis Hotel some time ago. Besides the above mentioned students Madame Tromboni expects to bring out other students during the present season who will deserve encouragement at the time of their appearance.

VAN ORDEN, MISS MARY, (Alameda).—Miss Van Orden is teaching piano in Alameda, where she received her musical education under the efficient guidance of Miss Elizabeth Westgate. She has also the degree of B. L. from the University of California. A year ago she went to Boston for a season of study with Arthur Foote, and not only received the benefit of his stimulating thought and ripe musical experience, but had also the

advantage of listening to symphony, opera and oratorio at their finest and by a host of notable individuals. Since her return Miss Van Orden has given one recital at her home and plans another for the spring. In addition to her own studio lessons, she has charge of the piano work in the Glen Taylor School.

VON MEYERINCK SCHOOL OF MUSIC, (San Francisco).—The finest evidence for the efficiency of any teacher or any music school is the results that are being achieved. By this we mean to say that those teachers and those institutions who develop the most competent artists, teachers and students, must be regarded as among the most successful no matter what anyone else may say contrary to this truth. The Von Meyerinck School of Music, of which Mrs. Anna von Meyerinck is the distinguished head has brought out in the past and is bringing out at present, teachers and artists who are earning big rewards for their efficient services, and this in itself is more proof of the adequate musical education that is being imparted there than volumes of praise can say. Among the successful graduates of the Von Meyerinck School of Music are nine concert and church singers who are now prominent in musical circles of California, ten leading vocal teachers who are among the distinguished musical educators of this territory, three famous operatic prima donnas who have achieved artistic triumphs at home and abroad and four ballad singers who are being heartily applauded and who earn large salaries upon the vaudeville stage. Only recently Miss Westgate in one of her interesting weekly letters spoke of a Von Meyerinck pupil who appeared in concert across



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of the affair.

Expressions of pleasure were everywhere manifest, and Mr. Von Stein is heartily to be congratulated upon having given to Los Angeles this excellent Academy of Music, an institution whose effect for good in raising the standard of art throughout the community cannot but be of long endurance and far-reaching. Following is the program: Ruth Kimmel and Dorothy Garrison, duet, Kroegman; Doris Gidley Petite Valise, Bossi; Kenneth Montee, Serenade Eilenberg; Helen Perry, Spinning Song, Ellmenreich; Stella Smoot, Petite Valse, Dennee; Dorothea Vogel, May Morning, Heller; Francis Larimer, Historiette (violin) Bloch; Selma Siegelman, Sonatina in G major, Kulau; Marion Lowry, The Mill, Jensen; Pauline Hollingsworth, Album Leaf, Kirchner; Idella Purser, Misses Dudley and Sigrist, Romance and Polka (violin), Daussoner; Miss Marie Jones, Impromptu A flat Maj. by Schubert; Miss Reta Mitchell, Murmuring Zephyrs, Jensen; Mr. Lloyd Herron, Obertass, Mazurka for Violin, Wieniawski; Miss Marie Watron, Impromptu E flat Major, Schubert; Dorsey Whittington, Barcarolle, Ehrlich; Miss Blanche Skelton, Valse Impromptu by J. Raff; Mr. Clarence Bates, Ballade A flat Maj. Chopin; Miss Mona Newkirk, Rhapsodie No. 12, Liszt; Miss Clara Russakov, Valse E Major, Moszkowski and Polonaise E. Maj. by Liszt; Misses Nellie Brigham and Loretta Payson, Polonaise for two pianos, Arensky."



MISS EULA HOWARD
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the Bay as follows: "Mr. Post has a voice of winning quality reminding one of the voice of a singer well known here who has for several years been famous in the Royal Opera in Berlin." Inasmuch as one or two of our readers have inquired who this singer is we desire to state in order that this compliment may be appreciated fully that Miss Westgate no doubt referred to Putnam Griswold, who is now making such a success, and did so last year we believe, at the Metropolitan Opera House in New York. It is hardly necessary to add anything else to these undisputable facts except the mention of the names of the artists we referred to above and we have done this so often in the past that our readers know pretty well whom we mean.

VON STEIN ACADEMY OF MUSIC, (Los Angeles).—During the last three or four years we have devoted so much space to this ideal institution that it is only fair to prove to our readers that our judgment is shared by other writers. And we could not give a better illustration how greatly this music school is esteemed at its home city than to quote an article that appeared in the Los Angeles Examiner of November 24th, 1910, which reads as follows:

"Last night at Gamut Club Auditorium the Von Stein Academy of Music, of Tenth & Hill Sts., gave its 187th students' concert to a large and enthusiastic audience. The program of 21 numbers was so well arranged and admirably played that one could hardly believe the performers were still students, for in technical skill and choiceness of expression their renditions were equal to those of many an experienced artist. The pupils ranged from the early kindergarten age, when the little tot is just leaving the nursery, up to the time of graduation from the college and university, and all cases, without exception, testified to the painstaking care and able instruction given by their teachers, than whom, it is safe to say, none more reliable can be found in America.

The power of grasping the real meaning of a composition—a veritable test of true musicianship—as well as a dignified and pleasing platform presence, were other noteworthy features of the delightful evening's entertainment.

The most advanced pupils were those of Mr. Von Stein himself. These numbered Miss Clara Russakov, Miss Mona Newkirk, Miss Blanche Skelton, Mr. Clarence Bates and Mr. Dorsey Whittington, the work of all of whom was exceedingly creditable and reflected great praise on their teacher.

The violin department has rapidly grown into a splendid appanage of the school, and under the tutelage of Wenzel Kopta greatly contributed to the enjoyment

WESTGATE, MISS ELIZABETH, (Alameda).—It is likely there is no busier musician on either side of the Bay than is Miss Elizabeth Westgate of Alameda, known to the readers of the Review by her exceedingly plithy and skillful resumes of news on the Oakland side. Besides her very full duties in teaching piano and organ (and theory as well), Miss Westgate adds the training of a chorus choir (vested) of men and women at the First Presbyterian Church in Alameda. At the close of the summer vacation, it was decided to inaugurate a chorus choir, with soloists, as an experiment; and so successful has the endeavor been that it is one of the best small choruses on the other side of the Bay. Miss Westgate has an intimate acquaintance with musical literature, vocal as well as instrumental, secular and sacred, classic and modern, and has a broad and open mind for all fine music of whatever school. She could, I believe, make a good living coaching singers in interpretation, if she were not so fully occupied otherwise. With all her manifold interests, she never allows her own playing to fall below the standard she has set, and it is a surprise to all who hear her how she contrives to keep up such a technique both for piano and organ. She is often heard in public as a pianist and of course her organ playing is constantly in evidence. Two pupils' recitals a month are the rule at Miss Westgate's studio the season through. At each of these one student plays his or her memorized repertoire for the year and a vocalist and violinist usually assist. Her home studio accommodates about sixty guests, and there is a most artistic and, at the same time, home-like air about all these recitals. As a composer of interesting and unusually piquant songs Miss Westgate has already become known. One of her most successful compositions "If I Could Know" is now in its third edition. Composing seems to be her recreation.

Emmet Pendleton, a young pianist of Northern California, is gaining much prominence in that part of the state. Besides himself giving a large number of piano recitals in different towns, this winter he has conducted a series of Sunday musicales in his home town, Red Bluff. At these musicales, which have proven very popular, Mr. Pendleton has presented two of his pupils. Gerald Worthington, a little fellow of nine years, was the first one. He played a long varied program including the Sonata in C Major of Mozart. Mrs. Maude Kuhn was the other pupil. Several others will be presented later in the season. Emmet Pendleton was for many years a pupil of Hugo Mansfeldt of San Francisco.

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REVIEWS OF MUSIC AND BOOKS.

PIANO COMPOSITIONS: LUDWIG VAN BEETHOVEN, EDITED BY EUGEN D'ALBERT. VOLUME 1—(THE MUSICIANS' LIBRARY) OLIVER DITSON CO.—It is with peculiar satisfaction that I at last may set myself the too-long delayed task of scrutinizing a generous list of music—reprints for the most part, which have been accumulating upon my not too tidy desk, and gently admonishing me from time to time. I do not believe that they have fancied themselves neglected—these pleasant and profitable guests, for they, too, since first they came to be, have had their stirring times, and must understand. The Beethoven volume contains the C major Sonata, (Opus 2, No. 3); the C minor (so-called Pathétique); the A flat major (Opus 26); the C sharp minor (so-called "Moonlight"); the E flat major (Opus 31 No. 3)—the one with the well-known Menuetto; and the Seven Bagatelles. Than d'Albert nobody more fit for the work of editing could have been chosen, I suppose, for he still stands the ideal Beethoven interpreter. Indeed, with so many editions of the great master, some of which seem made only to confuse if not to annoy the devout, an editor less fastidious than d'Albert would only have added unnecessarily to the list. The pianist's preface, as well as the running commentary in the compositions themselves, may be called fully illuminating.

LARGER PIANO COMPOSITIONS: EDVARD GRIEG, EDITED BY BERTHA FEIRING TAPPER. (THE MUSICIANS' LIBRARY) OLIVER DITSON CO.—I have a curious feeling that Mrs. Tapper, though selected to edit this important collection of the most important works of the Norwegian master is not perfectly sympathetic with her subject. Beyond a few biographical data and quotations from the writings of others the preface contains little; and the work on the music itself shows not much besides hints for pedal use. The book, like all those in this "library" is splendidly printed, and opens well on the piano. And it contains the Humoresken; the Sonata (in E minor); the Sketches from Norwegian Life; the Ballade (in G minor); Aus Holberg's Zeit; and the Concerto Op. 16, with the orchestral part arranged for second piano, all complete.

SELECTED PIANO COMPOSITIONS: JOHANNES BRAHMS, EDITED BY RAFAEL JOSEFFY. (THE MUSICIANS' LIBRARY) OLIVER DITSON CO.—Several times my piano lesson in Mr. Joseffy's New York studio interrupted that great man's work on his edition of Brahms. I often marvelled at the welcoming smile which he managed to send in my direction, when he was torn away from so absorbing an occupation, to spend an hour with the Californian who had "so far come" to be under his tutelage. More than once I was assured, with a comical gesture denoting resignation to the inevitable, of the certainty that he would "never the time have" to finish his labor; but here, after three years, it is, and all hail to it! These are none too many words so far said of the third great B, and Mr. Joseffy is an enthusiast of the enthusiasts in all that pertains to him. The foreword is a wonderful one by James Huneker, who, when he is not "appreciating" Chopin, and writing of him in unforgettable English, finds time for the complete—almost clairvoyant—comprehension of Brahms. Huneker's characterization of Brahms—"a belated Romantic"—in an earlier essay will be recalled. In the one before me he elaborated that conviction; and if he had done no other thing than place the F minor Sonata, so exquisitely to our eyes and ears, he would yet have performed a most worthy deed. Mr. Joseffy's notes in the music have to do with phrasings and dynamics—a large enough task. He does not disfigure with notions of his own put down in words. To those who, not fully knowing, desire to know, this book will greatly appeal.

SONGS FROM OPERAS FOR TENOR: EDITED BY H. E. KREHBIEL. (THE MUSICIANS' LIBRARY) OLIVER DITSON CO.—This volume of nearly two hundred pages contains virtually everything significant

within the scope of the title. The arrangement is chronological, from 1692 to 1890. In other words, from the invention of Italian opera down to the closing decade of the XIXth Century. All the airs are given in the key in which they were originally composed, with the original texts; and only arias originally written for tenor voices have been included. To the student, the work will prove of value for many reasons, and Mr. Krehbiel has relied on the most authentic sources for his information, during his long and arduous work of research.

NATURAL LAWS IN PIANO TECHNIC: MARY WOOD CHASE (THE MUSIC STUDENTS' LIBRARY) OLIVER DITSON CO.—FRANZ LISZT: RAPHAEL LEDON DE BEAUFORT. OLIVER DITSON CO.—Contrary to the experience of many successful teachers, Mrs. Chase argues that the anatomy of the hand should be studied deeply, in order to produce desired effects, rather than that the ear—the inner ear, as we say, for want of a more exact term—should chiefly control the quality and quantity of tone. And in this text-book, Mrs. Chase may be said to prove her statement—to all who have her view-point! It is illustrated carefully, and no one need to err as to her meaning at any time, so clearly does she set forth her statements. To the long and ever-growing list of Lisztiana, M. de Beaufort's book is a welcome addition. If there is little in the book which is new, it is yet pleasant to read again, in other phrases, all that we have perused before.

ARIEL: DANSE FANTAISIE FOR CHORUS OF MIXED VOICES. FREDERICK STEVENSON, OP. 59. WILFORD MUSIC CO., LOS ANGELES.—Mr. Stevenson is constantly—or so it seems to the observer—trying his hand at new ideas for chorus singers. And so wonderfully practised is that hand, so obedient to his ideals, so swift to follow his every wish, that there seems to be nothing between the ideal or the wish, and the accomplishment thereof. Quote a page before the chorus begins gaily—"where the bee sucks there lurk I!" the lil of the dance measure has become well established—if that be not too heavy a word to express the thought. It will require a chorus alert in all its parts, and a pianist of agile warm brain and a sense of humor—last if not least—a director alive to his finger tips (I am of the opinion that he, too, should have a sense of humor). Then Ariel will give everybody the keenest delight. The gayety never dies down. The music is not prohibitively difficult—by no means so. It requires fleetness—of voice, fingers, intellect. Given this attribute, and the rest is easy. The freshness, spontaneity and candor of this most unusual piece of work is beyond all praise. Mr. Stevenson dedicates the fantasia—but this moment published—to Dr. A. S. Voght and the Mendelssohn Club of Toronto, of which Dr. Vogt is director. I should like to be told if any similar club attempts the work here
ELIZABETH WESTGATE.

FORBES ROBERTSON AND WILLIAM WINTER.

"It is idle to say," declares Mr. Robertson, "that the decadence of drama is shown by the enormous popularity of the Music Hall entertainment and the musical comedies, for these things have nothing to do with the question. . . . It is folly to say that the drama is declining because the Circuses and Music Halls are more numerous and better frequented than the theatres."

Why is it "idle" and why is it "folly" to state a fact which every day's report abundantly sustains? The Music Halls, as a rule, address their performances to the lower order of public taste, and by numerous expedients of grossly sensual ministration they allure the multitude, diverting its attention from such forms of entertainment as are calculated to improve judgment, clarify mentality, and elevate the general tone of popular thought and feeling. The lower order of taste is the easiest to please. The Music Halls attract larger crowds. The competition of the Vaudeville Theatres, which are Music Halls under another name, has radically modified the managerial policy of the money-grubbers who now possess almost exclusive control of the Regular Stage, causing them to introduce Music Hall performances, under various names upon the regular stage, instead of the veritable, essential drama to which it ought ever to be scrupulously devoted. Not that the Regular Stage should be inhibited from presenting light, cheerful entertainment. Good farce, good burlesque, good extravaganza, musical and verbal, come legitimately within the province of the Theatre. But if there were no Music Halls, to provide gaudy shows, trash, vulgarity, tinkle and prattle, and

if there were no Dolphins to vulgarize the stage by substituting for the drama such stuff as *The Moulin Rouge* and *The Lady from Lobster Square*, the people, for the most part, would seek the Regular Theatre for their "amusement," and they would seek that Theatre to the advantage of the institution and to their own benefit. As matters now stand the Vaudeville Theatre is largely prevalent and very prosperous, and almost every week brings information of resort to the Music Hall, as a means of livelihood, of able and distinguished members of the dramatic profession, hitherto long identified with the Regular Stage. Under these circumstances,—the Music Hall growing stronger and the Theatre growing weaker,—it would seem to be both "idle" and "folly" to affirm that "the enormous popularity of the Music Hall entertainment and the musical comedies have nothing to do with decadence of the drama." At the time of this writing, Mr. Robertson, by reference to the Sunday newspapers, could see that a current performance at one of the leading regular theatres of America, the Lyric, in New York, a theatre controlled by one of the two dominant Syndicates of this country, is advertised, and without a word of protest from actors against the vulgarity, as "Naughty but Nice."—William Winter, in *Harper's Weekly*.

SPLENDID TRIBUTE TO DR. WOLLE.

(Thomas V. Cator, Jr., in the *Morning Times*, San Jose, November 13).

Incidental to an elaborate celebration of its fifty-second anniversary last Friday evening the Emendian Literary Society of the University of the Pacific had secured for a musical feature the services of no less renowned an artist than Dr. J. Fred Wolle to preside at the new and beautiful-toned Kimball pipe organ which has recently been installed in the chapel or conservatory hall. Dr. Wolle needs no introduction to most San Joseans, as was proven by the great number of people from this city who attended his recital. And fortunate they were, indeed, for although this distinguished founder and organizer of the Bach festivals has, through his holding of the chair of music in the University of California, been often seen as director of the Philharmonic Orchestra in the Greek Theatre this was his first appearance as solo organist in the State of California. And when we consider his very great proficiency in the art of handling that sublime instrument, as was shown by the splendid performance of Friday night, we can only express the deepest regret that people here should so long have been deprived of the pleasure and benefit of hearing him.

Dr. Wolle began his program with six Bach numbers, nicely distributed and nicely balanced. In his interpretation of these he showed himself to be a true disciple of that greatest of German classicists, bringing out the various themes or voices with unflinching precision. The little fugue in G minor as delicately spun as a web of gold, and the pastorale in C was played with marked taste and refinement. In the "Andante Cantabile," from the Fourth Organ Symphony, he made use of the violin and 'cello stops to wonderful effect. These are really extraordinary stops, producing a decided vibrato and partaking of the quality of tone possessed by those instruments to such an extent that it is difficult to convince oneself they are not being deceived.

Lovers of Wagner's music dramas had a treat in Professor Wolle's transcription of the Siegfried "Death March." It is hard to conceive such an adaptation being made, due to the abrupt changes of instrumental effect and color, but the transcriber has given to it characteristic force and realism so that the gressiveness of its melancholy harmony was lost to a great extent. After a most sympathetic rendition of Schubert's "Litany," the program came to an end with Thiele's "Theme and Finale," which gave the audience an idea of the artist's great executive powers.

The purely mechanical operation of a three manual organ such as that at the university is in itself no light task, but Dr. Wolle is a master of detail. He manages the pedals with utmost ease and correctness and trills with them as unconcernedly as with his fingers, which, by the way, are extremely clever in that capacity. The use of the stops is original and shows the modern tendency toward highly-colored tonal effects, although in Bach he is true to convention. In fine, he makes a great living spirit of this King of Instruments, and we all join heartily in hoping that the great new organ will often feel the touch of his fingers upon its keys.

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MUSICAL NEWS ABROAD.

Paris, November 11, 1910.

The first Colonne Concert of the season took place on October 9th at the Chatelet presenting the "Damnation of Faust" of Berlioz. It was also the 75th anniversary, day for day, of C. Saint-Saens. Born in Paris he was destined to become a musician one of the most remarkable of the French school, an illustrious master, a great composer of the present age. Everywhere applauded and acclaimed, he appeared in his early days as a brilliant pianist and afterwards conducted all his compositions. He wrote symphonies and operas, prose and verse and still retains all the vigor of his intelligence and the animation of his imagination. After the names of Beethoven, Wagner and Berlioz, the name of Saint-Saens is undoubtedly the one most frequently appearing on the grand concert programs. For the inauguration of the "Musée océanographique" founded by the prince of Monaco, St. Saens composed an overture entitled "Overture de Fete." The general idea of the piece is the glorification of Science representing the battle of man against the elements. For the anniversary of St. Saens at the concert Colonne the program commenced with this composition and was a decided success. It was in the year 1829 that Berlioz began his masterpiece "The Damnation of Faust." He was twenty-five years of age and still a student of the Conservatoire. In 1846 he completed his gigantic task and executed it on December 6th the same year at "L'Opera Comique" under his personal direction. From 1847 to 1861 Berlioz toured Europe conducting his musical dramatic legend in St. Petersburg, Moscow, Berlin, Leipzig, Baden, Frankfurt, Brunswick, Dresden, London, returning to Paris early in 1861. Unfortunately he died eight years later without seeing the great triumph of his masterpiece. The rendition of this musical legend at the Chatelet was worthy of much admiration and assuredly a credit to G. Pierne who conducted his chorus and orchestra of 250 musicians most artistically.

During the exposition of painting at the Grand Palais known as the Salon d'Automne there are every two weeks a musical seance given by the artistic society under the management of A. Pasent, violinist and string quartet leader. Among the numbers of the different programs I wish to mention in particular the following which I found most interesting: Quatuor (piano and strings) by G. Corbin, La Partenza (vocal) by B. D'Harcourt, Quintette (piano and strings) by P. Le Flem, Concerto (piano) by Cesar Gelo, Sonata (piano and violin) by Vincent D'Indy, Chantefable (Aucassin et Nicolette) by P. Le Flem. The Sonata by D'Indy consists of three themes constituting so to speak the melodic base of his work. The three themes are exposed in the first part written in the form of Beethoven—a first Sonata movement. It is one of the most beautiful musical architectures in modern music. The Chantefable of Le Flem who is already recognized as an able composer finished his lyric fable in January 1909, and was heard for the first time one year later. It is unique in form and requires at least two hearings to receive an idea for it is very, very modern. The musical combinations can be traced back to the impeccability of D'Indy and to the impressionism of Debussy.

For the anniversary of the death of C. Franck and of C. Bordes an interesting program was offered at the Schola Cantorum. It consisted of Priere (for organ) by C. Franck, Prelude Aria et finale (for piano) by C. Franck, Chorale in B Minor (organ) by C. Franck, Promenade matinale, La Poulsiere des tamis, (vocal) by C. Bordes, Fourth Fantaisie rythmique, Caprice a ring temps (piano) by C. Bordes, Du Courage, mon ame eclate de douleur (vocal) by C. Bordes, Madrigal a la musique (quartet) by C. Bordes, O mes morts tristement nombreux by C. Bordes. The organ numbers were interpreted by Al Gullmant (better known to us students as "Pere Gullmant") in his usual artistic manner. Mlle. Blanche Selva, a prominent pianiste of Europe and a wonderful musical interpreter was at the

piano and received wild applause at the end of the Prelude and at finale. I firmly hope that San Francisco will have the privilege one day of hearing this most extraordinary virtuoso.

A series of four concerts will be heard this winter by the Quatuor Parent and devoted entirely to Schumann. Mr. Parent has selected some of Schumann's best works. Among the numbers are: Trio No. 1, Sonata No. 1 and 2, Quatuor a cordes No. 1 and 2, Trio No. 2 and 3, Scenes d'Enfants (op. 15), Etudes Symphoniques (op. 13) and Quintette (Piano and strings).

The first concert given by the Schola Cantorum will take place on November 25th and will certainly be a most interesting program. The ancient and modern suites will be contrasted. The first number will be suite in D major—J. S. Bach the second Suite for concert, Haendel the third petite suite—C. Debussy, the fourth suite in D in the ancient style, V. d'Indy for trumpet, two flutes and quartet. The orchestra will be under leadership of M. Labey whose name is associated with our best symphony leaders.

The "Societe Philharmonique de Paris" has mapped out some tip-top concerts for 1910-1911. Among the participants will be Saint-Saens, F. Krusler, T. Thibaud, D. Floresco, E. Schelling, L. Wurmser, H. Bauer, E. Ysaye and R. Pugno. I hope to be present at three concerts and give an interesting report to the Musical Review concerning the programs.

The Grand Opera is furnishing us with Wagnerian repertoire and it must be said the orchestra is the main feature. As far as stars are concerned we have heard better in San Francisco. Nordica is about the only one familiar to us and regret to say it is no longer the great voice we heard ten years ago. Let us hope she will yet redeem herself before a Parisian audience before her departure.

ACHILLE ARTIGUES.

ANTONIO DE GRASSI'S LONDON SUCCESS.

Antonio de Grassi recently made his London debut under the direction of Daniel Meyer and the following clippings from leading London papers tell the story of his success:

A successful first appearance in London was made at this hall yesterday afternoon by Mr. Antonio de Grassi, an Italian violinist who has had the advantage of studying with Mr. Eugene Ysaye, whose numerous admirers will have an opportunity of listening to him in the same room this afternoon. The newcomer was encouraged by the presence and applause of a fairly numerous audience. Mr. de Grassi is equipped with a well-developed technique. There is strength and confidence in his playing, and beyond those qualities that order of comprehension which aids and abets the understanding of the hearer. Max Bruch's Concerto in G minor furnishes a good test of a violinist's powers, for it demands highly-finished execution, a command of varied expression, and breadth or style. Throughout the work's three movements Mr. de Grassi was never at a loss for the proper method of interpretation, and his playing in the Finale was notably warm and vigorous. Such a reading of a composition whose acknowledged beauties are manifold could not but satisfy, and Mr. de Grassi may take the assurance that his audience's approval was sincere. In Bach's noble Chaconne, too, the performer reached a very high standard of merit. There is no need to take the essay in detail, but having established confidence at the outset by means of a self-reliant beginning, Mr. de Grassi proceeded to a strong and satisfying end. His reading was felt to be completely appropriate, while his playing was marked by many tokens of maturity and finish, the double stopping being given with the ease and understanding of a tried artist. Earlier in the afternoon Mr. de Grassi had interpreted Leclair's interesting and melodious Sonata in D major in attractive style, special success being achieved in the handling of the quieter phrases, wherein his tone had a charm to which no listener could well remain insensible. Saint-Saens's familiar "Introduction and Rondo Capriccioso" and Tirindelli's "Airs Hongroises" completed the scheme, but in answer to warm applause Mr. de Grassi added two extra pieces. Mr. Hamilton Harty played the pianoforte accompaniments in his usual alert and sympathetic manner.—The Daily Telegraph, Oct. 26, '10.

Signor Antonio de Grassi, a violinist new to this country, made his appearance yesterday at Queen's Hall. He came with the excellent recommendation of being a pupil of M. Ysaye, but he was very soon able to show that his abilities are of a kind that will win him renown by their individuality. In point of fact his playing is of a wholly exceptional character. It naturally possesses individuality, but that individuality is but part of a sum of artistic worth that made Signor de Grassi one of the most notable musicians that have come before the public for some time. Signor de Grassi's tone is singularly full and limpid, his technique sound; while his interpretative skill belongs to the highest order. The diver-

sity of the last-named quality is, with his beautiful and wholly musical tone, a distinguishing feature of efforts of an uncommon kind. It was very forcibly illustrated in the composition of his programme. This ranged from the music of a definite past represented by Jean-Marie Leclair's Sonata in D to the music for all time, as the writing of Bach may be termed, and between these he played the G minor Concerto of Max Bruch and the Introduction and Rondo Capriccioso of Saint-Saens, with some Airs Hongroises by M. Tirindelli. The character of all these compositions was reproduced with a completeness of grasp that left little room for preference in the minds of the audience for any one particular school. It is true that the Concerto of Max Bruch was the least satisfactory, but that was only because the orchestral accompaniment was played on the pianoforte, skilfully enough by Mr. Hamilton Harty, but necessarily with an absence of the proper tone-colour. There was extraordinary strength of vitality in Signor de Grassi's performance of the Rondo Capriccioso of Saint-Saens, complete intellectual realization of the meaning of Max Bruch, and a well-defined expression of thought of Bach as conveyed through his wonderful Chaconne in D. For so masterly performance of the Chaconne it is necessary to turn the mind back to Joachim. Signor de Grassi's playing makes its effect by the subservience of matter to mind; consequently it takes its place on intellectual grounds, and as such becomes notable. It would be idle to pretend that the efforts of so youthful a violinist are faultless, for they are not, and there were one or two technical defects to be noticed yesterday, such as the execution of the thirds at the opening of the last movement of the Bruch Concerto, and in one place in the Chaconne where the change of position was not made with accurate tunefulness, but the effect of his playing was such as to make it incontrovertible that we are in the presence of a new force among contemporary violinists.—The Morning Post, Oct. 26, '10.

Signor Antonio de Grassi, a young Italian violinist, made his first appearance before a London audience at Queen's Hall yesterday afternoon.

Signor de Grassi's technique is well-nigh faultless, but he is by no means a firework performer. He plays with great depth of feeling, and the celebrated Adagio of Max Bruch's G minor concerto was given with wonderful effect. His technical powers served to conceal rather than to betray the difficulties of Bach's Chaconne, which was rendered with a simple grace and suavity altogether charming. His whole playing was marked by much dignity and sincerity.

Yesterday afternoon at the Bechstein Hall the Edith Robinson Quartet (from Manchester) gave a most interesting chamber concert. The members of the party are all ladies (Mmes. Edith Robinson, Isabel McCullagh, Lily Simms, and May McCullagh) and play tolerably well together.

Mr. Paul Goldschmidt, at his pianoforte recital last night in the Steinway Hall, gave a truly magnificent reading of Brahms' Sonata in F minor, Op. 5, into the finale of which he infused the orchestral spirit which one imagines must have been at the back of the composer's mind when he wrote it.—The Daily Mail, Oct. 26, '10.

Signor Antonio de Grassi did not show much enterprise in designing the programme of his recital at the Queen's Hall yesterday afternoon. But if he was content with the things which every violinist seems to think it necessary to play, this conventional outlook fortunately did not extend to his performance of them. If not strongly individual, his style yet has a sufficiently distinctive quality to make his treatment of such familiar works as Bruch's G minor concerto, Saint-Saens's Introduction and Rondo Capriccioso, and the Bach Chaconne exceedingly attractive. He has an exceptionally expressive tone and a neat technique. Perhaps Signor de Grassi is at his best in gracefully melodic music.—The Daily News, Oct. 26, '10.

ALICE LLOYD COMING TO THE ORPHEUM.

Next week should prove a memorable one in the annals of the Orpheum for the programme announced for it reaches the highest possible standard of vaudeville. Alice Lloyd, the incomparable English comedienne who on the occasion of her engagement here a year ago created a tremendous furore will return and her reappearance is sure to be the signal for one of the greatest ovations ever tendered to an artiste, for she is simply idolized by the San Francisco playgoing public. Miss Lloyd has recently arrived from Europe and the result of her trip will be evidenced by numerous beautiful and modish costumes and an entirely new repertoire of songs, specially written for her and protected by international copyright. Harlan E. Knight and a capable little company the principal members of which are George Neville and Lillian Volkman will appear in "The Chalk Line" a comedietta by Una Clayton. It deals with the rugged honesty and rural simplicity of the people of the Maine hills and a feud of long standing which is brought to an end by a sweet young girl who preaches and practices the beautiful doctrine "Blessed are the Peacemakers." The four famous Vanis, the most famous of tight-wire walkers, jumpers and cyclists and Lew Sully the celebrated minstrel will be prominent contributors to the new bill. Next week will most positively be the last week of the Road Show



J. E. HILLMAN
The Clever California Baritone



By JULIAN JOHNSON



N exact proportion to the growth of the city and country in Southern California, grow its artistic radiations. Where two decades ago the decidedly rural efforts of "home talent" sufficed to supply the musical element in southwestern life, with a very occasional variation by some wandering great one or troupe of great ones, now the whole country is as up-to-date as New York State or Massachusetts. The great population of Los Angeles, and its metropolitanism in all senses of the word have sufficed to bring practically all the great artists of the world to the city. Everybody knows that. But what they don't know is that Southern California as a whole presents what is probably the most intense artistic life of any countryside except perhaps that immediately adjacent to New York or Boston.

San Diego takes most of the big artists that sing or play in Los Angeles. San Bernardino, long noted as a highly material railroad town, has awakened to the artistic stimulus and is doing things in the musical field. Santa Barbara is as up-to-date as any of them. Redlands and Riverside have for years been factors in musical growth, and the classic little city first mentioned is especially flourishing as regards the arts. The Redlands Spinet Club has been a notable body, and is now famous from one end of the country to the other. There is practically no traveling artist whom they do not guarantee today, and in the production of expensive music I dare say that this club is not surpassed by any small city organization in America. Music in Los

Angeles, the recognized metropolis of the Southwest, is at last on a basis as substantial as the city's great banks. The recognized clubs and singing bodies are augmented by the tremendous amount of studio and conservatory work, and not at all secondary in the building of public taste and the training of young minds are the constant studio recitals and amateur events which are happening, in almost uncountable numbers, every night and almost every afternoon. There is a time and place to raise an outcry against the fake teacher, certainly. But in the dawning of the new year, in the face of all that Southern California has accomplished, it is better to be optimistic and realize that, while the fakir creeps in like the snake in the Garden of Eden, the results of teaching have on the whole been forward, and while perhaps pupils may not play or sing like masters—perhaps their teachers may not, either—they are struggling along the right road; they are gaining some small peep of the beauties beyond the veil; they are tasting the delights of master-compositions; they are hearing, now and then, some really fine thing; and what is most important, their taste is being bent in the right direction, so that when the great artist does come, he or she meets an audience whose ears are receptive for the finer things, and whose minds are in accord with that which is greatest and most worthy.

The largest teaching institution in Southern California at the present time, and one of the largest in the country is the Von Stein Academy. This institution has been made possible only by the tremendous energy and astute generalship of Heinrich Von Stein, who as a musical segregator and consolidation of instructive interests has never been equaled in the Southwest. Von Stein, one might say, is a Pierpont Morgan of instructors, for he has "benevolently assimilated" the small teaching business of many instructors, and has a huge faculty and great list of students which is quite unparalleled. Readers of the Musical Review are all more or less familiar with the growth of the Von Stein enterprises, hence I will not give more details. Another teacher who has worked energetically, albeit quietly, is Thomas H. Fillmore. The Fillmore conservatory has a large clientele and has turned out many musicianly students. Many of our very best teachers, teachers who can hardly be equalled, to say nothing of being surpassed, have pre-



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ferred to work singly, rather than to associate themselves with any conservatory organization. Among these in the pianistic line, I might mention our foremost piano authority, and recognized creator of a number of world-geniuses, Thilo Becker. Another keyboard wonder, as far as being a successful teacher is concerned, is Miss Mary L. O'Donoghue, who is now in Europe.

Among the eminent vocal teachers of Los Angeles none is more prominent than Mrs. Edmund S. Shank, who, since her return from Europe several seasons ago, has been occupied with a number of beautiful young voices to the too-frequent exclusion of her own public performances. Another teacher of worth and authority is Mrs. Estelle Heart-Dreyfus, who has long been known as one of the city's leading singers.

Joseph Pierre Dupuy, director of the Orpheum Club, is one of the foremost teachers in Southern California, and has been for many seasons. The same may be said of J. B. Paulin, director of the Ellis and Lyric Clubs. The Lotts, Harry Clifford and Blanche Rogers, have carved an individual niche high up in the temple of instructive fame. Mr. Lott's father, William Henry Lott, is also the fore in pedagogic circles. Frederick Stevenson, composer, director, clubman and literateur, also has his following of pupils, and his busy life has its regular portion of "showing" the young idea. Walter F. Skeele, dean of the musical college of the University of Southern California, is a quiet though much-felt power in the artistic development of the lower part of the state. William Edson Strobbridge, pianist and organist; Bruce Gordon Kingsley, master of the same instruments; Miss Alice Coleman, pianist; Miss Lillian Adams, pianist—these are but a few more of the most successful ones. Harry Girrard, the well-known composer of "The Alaskan," and a remarkable singer, has a school of continual capacity attendance in the Majestic theatre building. Among the local veterans, none occupy a position of more assured, one might say stately, dignity than Mr. and Mrs. Josef Rubo, who have tutored some of the most successful singers who ever went out from Southern California.

Nor have I scarcely enumerated the first letters of the local alphabet of successful musical instructors in Los Angeles. There are dozens more. Those that I have named are merely among the best-known. The singing societies—Ellis, Lyric, Orpheus, Saengerbund and the rest—are so well known that an account of their merits would be merely a repetition to most readers. But for the benefit of those who do not know, I might say that the Ellis and Orpheus clubs, under the leadership of J. B. Poulin and Joseph P. Dupuy, respectively, represent the very acme of male singing, while the Lyric club, under Mr. Poulin's baton, is not a whit behind, in a feminine way. The reports of a permanent opera for San Francisco has greatly interested Los Angeles, and there is much speculation as to how soon this great project will really mature. Los Angeles music lovers believe—and probably with good reason—that no grand opera project would be made for San Francisco without taking into account the pecuniary value of an auxiliary season in this city.

Miss Marie Elliott, who was heard in a series of interesting interpretative lectures at the Hotel Alexandria last winter, is resuming her pleasant musical discourses at the Hotel Maryland, Pasadena.

With the assistance of pianist Reginald Deming, Miss Elliott is discussing the symphony programmes. Her next talk will be given January 11, 1911.

Pepito Arriola, remarkable boy pianist, will give his farewell concert before leaving for New York in conjunction with Bruce Gordon Kingsley, organist, at the Auditorium next Friday afternoon. A most unique feature on the programme will be the famous Liszt Pianoconcerto, one of the most difficult compositions, the beautiful orchestral accompaniment of which has been specially arranged by Mr. Kingsley and will be played by him on the mammoth organ. This is Mr. Kingsley's only appearance at the Auditorium organ this season. Included on the programme are piano numbers by Chopin, Schumann, a Liszt Rhapsody, and organ numbers by Richard Strauss and Wagner. The artistry of both Kingsley and Arriola should make this event one of the star occasions of the musical season.

BY WAY OF APPRECIATION.

The Pacific Coast Musical Review desires to express its appreciation to The Marshall Press for its splendid co-operation in bringing out the present Holiday Number. We have now printed the paper at the Marshall Press establishment for over three years and in this time have never been disappointed nor have we ever had any opportunity to feel dissatisfied. Our readers can bear witness to the fact that this paper has ever looked clean and neat and that neither the printer nor

the editor have any reason to feel ashamed of its appearance. We feel that Mr. E. L. Marshall takes as much interest in this paper as we do ourselves and this is such a rare occurrence in these days of sordid commercialism that we are glad to acknowledge Mr. Marshall's co-operation and give him credit for helping to publish the neatest musical journal that it is possible to print.

MISS EULA HOWARD.

Upon another page of this issue will be found the portrait of Miss Eula Howard, who has become quite a factor in the musical life of the Pacific Coast. She has made a particular impression as an interpreter of Chopin works and her reputation is gradually becoming greater every month. Miss Howard is a sincere artist who always makes it a point to study every composition which she plays in public thoroughly and discover every possible feature of emotionalism. Her technic is smooth and even and she never comes before her audiences ill prepared and lacking the necessary requisites of a satisfactory concert artist. As a teacher Miss Howard is equally successful as she combines a splendid patience with the ability to impart knowledge to others and her personality is sufficiently attractive to make her many friends among her students and associates who are always willing to sound her praises which she so well deserves.

TETRAZZINI'S UNPRECEDENTED TRIUMPH.

Never in the history of music has there been such a demonstration in America in behalf of a great singer as there has been in San Francisco during the visit of Tetrazzini. For the first time we have seen that a newspaper can, if it wants to, devote as much space to music as it does to a prize fight. The morning papers which were published the day after the famous street concert on Christmas eve devoted from two to three pages to the event. Indeed the newspapers alone were responsible for the immense popular interest that was displayed in Tetrazzini. This simply goes to show that the newspapers could just as well devote their space to dignified and worthy events instead of wasting it on sports and murders and create just as much of a demand for copies. If the newspapers go to work and boom an event, no matter whether it is a football game or a concert, it is bound to arouse the curiosity of the public. Unfortunately the newspapers have in the past only given great prominence to prize fights and football games, while grand opera received similar attention but was never given the front page nor a series of pages. Tetrazzini was the first artist who was recognized by the newspapers to such an enormous extent. The Christ-Eve concert which was attended by 250,000 people was such a wonderful musical occasion from the standpoint of uniqueness that we insert in this issue a special supplement representing the wonderful scene. We trust that our readers will find as much pleasure in scanning this picture as we do in publishing it.

CONCERT DIRECTION M. H. HANSON.

As has been set forth previously in these columns M. H. Hanson is the only New York manager who has directly used the advertising columns of this paper. This season Mr. Hanson has even a more brilliant array of artists than he had last year. Bernice de Pasquall was already here this season as associate artist with Scotti and electrified her audiences with her magnificent voice and fine artistry. Then Mr. Hanson presents this season the famous German Lieder singer Reinhold von Warlich, together with Uda Waldrop, the California pianist and accompanist. But the biggest sensation of Mr. Hanson's array of artists this year is by all means Ferruccio Busoni, the eminent pianist who will visit this Coast early in the new year. Mr. Hanson is expected to visit this city in January and will no doubt announce his plans for the Coast shortly.

Cantor and Mrs. E. J. Stark announce that the marriage of their daughter Elsa, to Mr. Laurence Strelitz will be solemnized at the Temple Emanu-El, Thursday, January 5th, 1911, at 12:30 P. M. No special invitations having been issued, the parents of the bride-elect take this method of inviting the members of the Congregation Emanu-El, and all friends of both families. The Rev. Dr. Meyer will officiate and Cantor Stark, the father of the bride, will chant the Hebrew Wedding Benedictions. The choir of the Congregation Emanu-El will participate in the musical exercises. The young couple will leave immediately on a four weeks journey to the Islands, and upon their return will reside in this city.

At the weekly Hour of Music at Sherman, Clay & Co. Recital Hall on Saturday afternoon, December 24th, Mrs. Richard Rees was soloist and delighted a large audience with her artistic interpretations. F. L. Grannis presided at the player piano. The program was as follows:

Romanze, Op. 45, No. 1 (Alfred Grunfeld), Reproduced by the Welte Player, as played by Alfred Grunfeld; (a) Song of the Soul (Brell), (b) The Lass with the Delicate Air (Arne), Mrs. Richard Rees, with Cecilian Player Piano accompaniment; A few minutes with the Victrola:—Aprile (Tosti), Luisa Tetrazzini, Lamke Bell Song (Delibes), Luisa Tetrazzini, Trovatore (The Tempest of the Heart) (Verdi), Emilio de Gorgoza, Fruhlingsstimmen (Waltz Song) (Strauss), Cecilian Player Piano; (a) A Bowl of Roses (Clarke), (b) Roses After Rain (Lehmann), (c) My Violet (Thompson), Mrs. Richard Rees, with Cecilian Player Piano Accompaniment; Prelude, Op. 3 (Rachmaninoff), Reproduced by the Welte Player, as played by Anatol von Rossel.

OAKLAND CONSERVATORY OF MUSIC.

Only a short time ago we published an exhaustive article regarding the wonderful growth of the Oakland Conservatory of Music and there is hardly anything else to add at this time except that a pipe organ has recently been placed in the Conservatory which assists greatly in the progress of the department devoted to this instrument, for in the past the pupils were forced to practice at a church. Adolf Gregory, the director of this ideal institution is always endeavoring to make improvements and hardly a day passes without him finding an opportunity to extend the efficiency of his faculty. A more earnest, ambitious and sincere instructor than Adolf Gregory can not be imagined, and the brilliant success of the Oakland Conservatory is principally due to the energy and ambition of its remarkably enterprising director. The Oakland Conservatory of Music must be regarded as one of the largest music schools on the Pacific Coast and one which it is difficult to match in efficiency.

G. S. WANRELL'S SUCCESS.

In another part of this paper the reader will find two interesting pictures referring to Mr. Wanrell's vicissitudes in this city during the last few months. On page 1 of this issue will be found a view of Mr. Wanrell's studio at 799 Van Ness avenue which was destroyed by fire after Mr. Wanrell had expended a large amount of money on beautiful furniture and a splendid library. Further back in the paper will be found an interior view of Mr. Wanrell's new studio at 1720 Washington street (near Fillmore) where the distinguished operatic basso and efficient vocal teacher has now recovered from his reverses and has established one of the handsomest vocal studios in this city. Only the other day we had the pleasure of listening to a young pupil of Mr. Wanrell's who possesses a remarkably brilliant tenor voice and who, notwithstanding his comparatively brief period of study, sang several difficult operatic arias most effectively. Mr. Wanrell has a much larger class today than he had previous to the fire and every week adds several new students to his rapidly growing class.

A SKILLFUL BARITONE.

J. E. Hillman, the clever young baritone soloist who has recently returned from New York where he received hearty encouragement by leading musicians started his vocal studies with Alysce Gates, the well known vocal instructor. While in New York Mr. Hillman took coaching lessons in oratorio and concert work from Mrs. Clarence Eddy and at present he is under the musical guardianship of S. M. Worthington. Before his departure for the East Mr. Hillman gave a Half Hour of Music at the Greek Theatre. During his stay in New York Mr. Hillman appeared with gratifying success at a concert in the Hotel Astor and besides was engaged for many musicales and banquets. Mr. Hillman is now one of the soloists at St. Dominic's Church under the direction of Dr. H. J. Stewart. He is a vocalist of superior skill, possessing a baritone of a beautiful timbre which he uses with fine artistic discrimination.

HARTMAN'S SUCCESS IN LOS ANGELES.

The editor of the Pacific Coast Musical Review spent the Christmas holidays in Los Angeles and of course visited the Grand Opera House where Ferris Hartman is playing "The Toyman" to crowded houses. This exceedingly clever comedian is meeting with that recognition in the Southern metropolis to which he is so greatly entitled. We know from personal observation that during the four matinees and four evening performances which took place between Friday and Tuesday (December 23 to December 27) the house was crowded. We can not express the delight which we felt in witnessing Mr. Hartman's triumph for we consider him the most competent and most versatile light opera comedian in the United States. Walter de Leon's successful musical comedy "The Campus" which made such a deep impression here a few months ago will receive its initial presentation in Los Angeles tomorrow (Sunday, January 1st). The fact that the Hartman Company begins the New Year with such an excellent play should prove a good omen. In one of the next issues of the Musical Review we shall publish an interesting article dealing with a Christmas Tree as seen by Ferris Hartman and his happy array of players.

SIGMUND BEEL VISITS HIS HOME.

Sigmund Beel, the distinguished California violinist who has become prominent in London musical circles during the last few years, is on a two months' visit to his relatives in this city and will give a concert under the direction of Will L. Greenbaum.

At a musicale given for Miss Alice Davis, mezzo soprano, assisted by Miss Ruth Sharon, pianist and Miss Alice Davies, violinist, the following program was rendered: Songs of Summer—a cycle—(Robert C. Clark), Miss Alice Davis; Violin—(a) Aubade (D'Ambrosio), (b) A la Hongroise (Hanser), Miss Davies; Piano—(a) Barcarolle in A minor (Rubinstein); (b) Prelude (Chopin), Miss Ruth Sharon; Voice—Boat Song (Harriet Ware), How Roses First Came Red (Olga Rudd), Miss Davis; Violin Canzonetta (D'Ambrosio), Miss Alice Davies; Voice—A Question (Bischoff), Miss Davis; Mrs. Vere Wendell Hunter and Miss Mabel Gordon were the accompanists.

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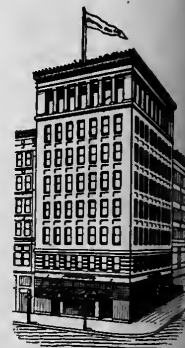


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THE PRESS AND THE PEOPLE.

One of the most prominent business men of San Francisco told the editor of the Pacific Coast Musical Review the other day that among the most pleasing things to contemplate when he moved back from Oakland to San Francisco was the fact that he was now able to visit the theatre regularly and enjoy a number of fine attractions which he had to miss while being compelled to catch the last boat for the other side. The gentleman to whom we refer stated that in order to be sure and see a worthy performance he often referred to the columns of the newspapers and in most instances he found that what the critics proclaimed as a very good production turned out to be a very bad performance and he has now lost every vestige of confidence in the newspaper criticisms of dramatic performances. It is now two or three months since this gentleman moved back to San Francisco and in these three months he visited both the Columbia and Savoy Theatres. He states that at no time was he able to witness a satisfactory performance at the Columbia Theatre, while he saw several exceedingly fine productions at the Savoy Theatre. The latest experience with newspaper criticism, that finally caused him to give up the newspaper columns as a source of reliable theatrical information, was the review of the Dollar Princess which announced that the production was the best musical comedy attraction that had visited this city this season. The gentleman took this review of Ralph Renaud in the Chronicle as a criterion and spent four dollars to see this enthusiastically heralded performance. He says that he was robbed of his money through the columns of the Chronicle as the production was an exceptionally bad one and that he would not have spent these four dollars had the Chronicle critic told the truth about the matter.

Now what this influential business man desires us to say is that his firm spends thousands of dollars a year with the daily newspapers in this city; that he and his fellow members in the firm as well as his relatives and friends are annual subscribers to the daily newspapers in San Francisco; that they, like so many other people of this city, are really supporting the newspapers in order to secure reliable news and reliable information and he wants to know whether it is fair to him and his friends and his firm, if these newspapers deliberately publish misleading information about theatres and cause them to throw away good money in disgust by telling them that a theatrical production is worth seeing and worth spending money on, when, as a matter of

fact, it is so notoriously "rotten" that everyone whom he has met and whom he asked assured him that the newspapers did not tell the truth about the quality of the performance. We have since investigated the matter and have asked about fifty people who attended the performance of the Dollar Princess (among them a member of the office staff of this paper) and everyone has assured us that the judgment of the prominent business man referred to above was based upon facts. In last Saturday's Bulletin Miss Frances Joliffe calls the Dollar Princess a "Number 16" performance, thus stigmatizing it as a bad production. Nevertheless the management of the theatre charged two dollars a seat and the newspaper critics backed it up and boosted the production. The business man claims that this is an injustice to him and all other business men and all families who subscribe for the daily papers and we are certain that his point is well taken.

We discussed this matter with one of the leading press agents of this city the other day and he told us that it was useless to "fight" the newspapers on this proposition. That each newspaper thinks it had the best critic to be had in San Francisco and that it trusted the opinion of such critic. But we believe that if the managing editor and the city editor of every daily paper could be induced to visit the Columbia Theatre privately, unknown to the management of the theatre or the critic, and could judge for themselves whether their critics are doing their duty, they would soon change their minds and find out that there is somehow or somewhere a collusion of interests which prevents the readers of the daily papers to receive the honest opinion of the critics. If this is not so then the critic receives instructions from the business office to deal kindly with the management of the Columbia Theatre. The latter theatre and those connected with it are not in too high favor with the critics and the reporters of the newspapers here. Indeed they are rather unpopular and we can not believe that either Ralph Renaud, or Walter Anthony or Miss Frances Joliffe, or the critic of the Examiner deliberately publish an opposite opinion to that which they really have formed. On the other hand we know that the Dollar Princess was a mighty bad production such as it was presented here. Now what is the trouble? Is it absolutely necessary to boost the syndicate attraction to the detriment of the people? Is it necessary to help crowd the Columbia Theatre because passes are handed out freely or other personal friendship exists between the business offices of newspapers and the management? Is it not a fact that the combined business houses and families of San Francisco spend more money with the newspapers than the combined theatres? And should it not be reasonable and fair to give those who spent the most money the greatest benefit? How can any managing editor of a newspaper look an advertiser and subscriber squarely in the eye and tell him that he is looking after his interests when he makes him spend two dollars for a performance that is not worth fifty cents? This is the situation. Are the newspapers going to allow this sort of thing to continue in San Francisco or are they going to give their patrons return for the money they spent in supporting the press?

We strongly advise the business man to get together a few of his friends and begin a personal campaign of investigation among those editors, business managers and proprietors of newspapers with whom they are acquainted and find out for

themselves whether there is a chance to have the Columbia Theatre performances reported truthfully and honestly. We are aware of the fact that there are hundreds, yea thousands of people in this city who are getting pretty sick and tired of the manner in which the press seems to coddle to the Columbia Theatre. When there is a little adverse criticism occasionally it is so disguised among excuses that it does not possess the required effect. The press agent of the Columbia Theatre is permitted to publish misleading information about his attractions in the papers and people are influenced to spend thousands of dollars on worthless productions. Is this the way in which the daily newspapers are appreciating the support they get from the merchants and families of this city? The press already treats the theatres very paternally without needing to favor it with misleading criticisms. A theatre gets pages of free advertising material with pictures. This is all very well and no one can object because it is material in which the people are interested. But when the critics become press agents for a syndicate house, it is about time that a halt were called. We have long ago told the truth about the Columbia Theatre and our articles are beginning to sink in the minds of the people. The management has never accorded this paper the courtesies usually extended to the press, because we insist upon telling the truth. Now if the Pacific Coast Musical Review can get along and flourish and grow prosperous without the support of the Columbia Theatre, we can not see for the life of us why a powerful daily newspaper can not summon up sufficient backbone and allow its critics to be independent and fair and just. If the management of the Columbia Theatre objects to such honest treatment and withdraws its advertising patronage, why all the daily papers need do is to publish the fact that the management is threatening the freedom of the press and the theatre will have to go out of business. We really can not see any reason why the newspapers desire to keep valuable and reliable information regarding theatrical productions in this city from their patrons.

Ralph E. Renaud, Walter Anthony and Miss Frances Joliffe have it in their power to do the right thing by the people. They must have cultivated a fine sense of discrimination as to what is good and what is bad. The practical experience gained from constant attendance at theatres must have developed a fine sense of judgment. They all write an excellent English, have cultivated a pleasing style and are in every way fitted to write an article that would appeal to the reader. All of this goes to show that they are critics who could wield a tremendous influence in this city, if they would go to work and make up their minds to tell the unvarnished truth about a performance whether it happens in the Columbia Theatre or any other theatre in San Francisco. They are now in a fair way to make their columns absolutely valueless to the reader and consequently valueless to the newspaper for which they are writing. The editor of this paper himself would have attended the performance of the Dollar Princess after reading Mr. Renaud's criticism and would have spent four dollars, but was saved the unnecessary expense by his friends who told him of the bad character of the production. Now why is it necessary for Mr. Renaud in whom we always had confidence to shake our faith in his word? Is it not better to retain the confidence of the reader instead of cow-towing to the management of the Columbia Theatre? The men con-

THE KOCIAN VIOLIN CONCERTS.

stituting that management would not look upon Mr. Renaud, Mr. Anthony or Miss Joliffe in case any of these critics lost their positions. We know whereof we speak for we used to write for the Call and Bulletin and as soon as we left these papers to publish our own paper the Columbia Theatre management had no further use for us. If the time should ever come that we have the necessary leisure and are able to secure a position on a daily paper, we certainly shall see to it that the people will get the truth about the Columbia Theatre or we shall know the reason why this can not be done.

This paper is willing to do this for the people who desire accurate information about visiting companies: It will place itself in communication with reliable people residing in cities that are visited by these road companies previous to their advent in San Francisco. And then we will publish in advance all the reliable information which we are able to secure. A criticism in this paper would appear too late to have the necessary result. If the leading businessman to whom we have referred and his friends will make it a point to tell this to their friends and if our subscribers will spread this information there will come a time when every theatre-goer in San Francisco will be able to know exactly whether to pay two dollars for a performance or not. This is the only way out of the dilemma and if the newspapers will understand their duty toward their patrons they will change their methods and give their readers reliable information after the first night's production. In the meantime this paper will complete its plan to secure reliable information in advance of the appearance of travelling companies before they reach this city.

THE GERVILLE-REACHE CONCERTS.

Mme. Gerville-Reache, unquestionably one of the greatest artists in the public eye and the possessor of the most beautiful contralto voice that has been heard in this city for many months will give her second concert at Christian Science Hall this Sunday afternoon January 8th, presenting the following exceptional program of which the two novelties by Debussy and Masse promise to be especially interesting: "Les Stances" (Sapho) (Gounod), (b) Air de Lia (L' Enfant Prodigue), (Debussy); (a) In der Fremde (Schumann), (b) Der Erlkonig (Schubert); (a) Addio (Attilio Parelli), (Dedicated to Mme. Gerville-Reache), (b) "Stride la vampa" (Il Trovatore) (Verdi); (a) Love is a Bubble (Allitsen), (b) At Twilight (De Koven), (c) Hindu Slumber Song (Harriet Ware); (a) Plaisir d'amour (Martini), (b) Pensee d'Automne (Massenet), (c) Desolation (Max Guss), (Dedicated to Mme. Gerville-Reache), (d) "L'Air du Tigre" (Paul et Virginie) (Victor Masse.)

The farewell concert will be given Tuesday night with the following offering: (a) Arioso "Ah mon fils" (Le Prophete) (Meyerbeer), (b) Aria "La Reine de Saba" (Gounod); (a) Still wie die Nacht (Bohm), (b) Der Erlkonig (Schubert); (a) Mattinata (Tosti), (b) "Stride la Vampa (Il Trovatore) (Verdi); (a) Love's Trinity (De Koven), (b) Old Folks at Home (Foster), (c) The Rosary (Nevin); (a) Chant Hindu (Bemberg), (b) La Cloche (Saint-Saens), (c) Hal-lull (Cocquard), (d) D'une prison (Hahn).

Seats are on sale at Sherman Clay & Co's. On Sunday the box office will be open at Christian Science Hall after 10 o'clock a. m., and phone orders will receive courteous attention. Gerville-Reache will sing in Oakland at Ye Liberty Playhouse next Wednesday afternoon at 3:30 o'clock, offering her great opening program which included six of her greatest operatic successes and some charming "lieder" in French, German and English. The box office will open Monday at Ye Liberty at nine o'clock.

Howard E. Pratt, the well known tenor of Berkeley who was soloist at the First Congregational Church in Oakland and at the Geary Temple in San Francisco, left for New York and expects to go to Europe, where he will remain for the purpose of observation and study.

It has been quite a long time since we have heard a good violin recital so the announcement of three concerts by Jaroslav Kocian, the Bohemian virtuoso, will be a most welcome one. Kocian is a player of the Sevcik school and was a classmate of Kubelik's. Possessed of the technical equipment which all Sevcik pupils seem to master Kocian has the added quality of splendid musicianship gained by experience as first violinist in the Moscow Quartette and by continued and earnest study and besides he has developed a decided talent for composition. Gifted with a most winning personality Kocian immediately places himself "en rapport" with his audiences and it is safe to prophesy a great success for the young artist in the city which he visited as a lad when his triumph was a most decided one. With Kocian will be heard Maurice Eisner, a young American pianist, a disciple of Godowsky, who is said to be a splendid soloist as well as accompanist. The first Kocian concert will be given Sunday after-



JAROSLAV KOCIAN
The Distinguished Bohemian Violin Virtuoso

noon January 15th at the Christian Science Hall with the following exceptional program: Concerto in G minor (d'Ambrosio), (first time in this city) Kocian; Piano Soli (a) Sarabande, (b) Rigaudon—arranged by Godowsky (Rameau) Eisner; (a) Andante, (b) Praeludium (Bach), Kocian; (a) Humoresque (Kocian), (b) Adagio (Ries), (c) Zephyr (Hubay), Kocian; Piano Soli (a) Nocturne op. 15, No. 2 (Chopin), (b) Etude (MacDowell) Eisner; I Palpiti (Paganini), Kocian.

The second concert will be given Thursday night January 19th, when the Tschalkowsky "Concerto" and Paganini's "Witches' Dance" will be the special features and at the farewell on Sunday afternoon January 22d, Lalo's "Symphonie Espagnole" and Bach's "Chaconne" will be included on the program. The sale of seats will open at Sherman Clay & Co's., Wednesday morning at 9 a. m., and mail orders should be addressed to Will L. Greenbaum. In Oakland Kocian will play on Friday afternoon January 20th, repeating the splendid opening program printed above. Seats will be ready at Ye Liberty box office Monday morning January 16th.

PEPITO ARRIOLA.

During the time of the World's Fair held in Paris in October 1900, Professor Richter introduced to the Congress of Scientific Psychologists a little boy not yet three years old. It was Pepito Arriola. These men of science were held spell-bound by the marvelous work on the piano of this phenomenal child. This talent was discovered by the boy's mother in a most interesting way. After playing a Beethoven sonata the mother left the room for a few minutes and hearing some one at her piano returned to find Pepito, her two year old son at the piano, standing up and playing the same work, not of course as written but still with such rhythm and ac-

curate melody that it was almost impossible to believe. Mme. Arriola took the lad to Madrid where he gave a concert at the age of three. At the advice of Nickish who was then in Madrid the mother took the lad to Leipsic to study. Nickish continued to direct his studies and at the age of seven pronounced him ready for public concerts. Since then the lad has appeared with the following organizations as soloist besides given hundreds of recitals with programs that no artist need offer any apology for: The Berlin Philharmonic Orchestra under Nickisch, The Leipsic Gewandhaus Orchestra under Nickisch, Dresden Royal Opera House under von Schuch, Frankfort Orchestra under Rottenberg, Munich Kalm Orchestra under Weingartner, London Symphony Orchestra under Cowen, St. Petersburg Orchestra under Armsburster, Moscow Orchestra under Chessen, Philadelphia Orchestra under Pohlig, Metropolitan Opera Orchestra under De la Fuente and many others.

In their enthusiasm the critics have called him "The Re-incarnation of Mozart," "The wonder of wonders,"

"An angel at the piano" etc; but leaving all these fantastic phrases aside it is undoubtedly a fact that Pepito Arriola, now a lad of about twelve or thirteen, is one of the true geniuses the world has produced. Manager Will Greenbaum announces three concerts by this lad at Christian Science Hall on Tuesday and Thursday nights January 23d and 26th and Sunday afternoon January 29th. At the first concert the young genius will play "Sonata" op. 53 (Waldstein) Beethoven, a group of Chopin numbers including four Preludes, the "Nocturne" op. 62 No. 1, the A major "Polonaise," Rachmaninoff's "Prelude" op. 3, Schumann's "Warum" and "Vogel als Prophet" and two Liszt works (a) Liebestraum, (b) "Hungarian Rhapsodie No. 6." At the second concert the marvelous youth will offer Liszt's tremendous arrangement of the Bach "Fantasie and Fugue" in G minor, another group of Chopin works including the B minor "Scherzo" and works by Schumann and Moszkowski. At the Sunday afternoon concert another wonderful program will be given including a Beethoven Sonata, Leschetizky's "Octave Study" and Liszt's "St. Francis Walking on the Waves." It is more than likely that Pepito Arriola will prove the real sensation of the musical season. Arriola will play in Oakland at Ye Liberty on Friday afternoon January 27.

A most enjoyable program was rendered at Trinity Church, where Louis H. Eaton is the efficient organist, on Sunday January 1. Part One consisted of the first part of The Messiah by Handel with a chorus of forty voices and the following soloists: Soprano, Miss Virginia Fischer; Contralto, Mrs. E. De Los Magee; Tenor, R. M. Battison and Bass, Charles Lloyd. Mr. Eaton had here ample opportunity to display his thorough musicianship both as director of the choir and as organ soloist.



By JULIAN JOHNSON

Los Angeles, January 2, 1911.

Another year in the history of music in Southern California has closed, and a new year opens with brighter prospects than ever before. Nor is this the platitudinous, usual comment of the scribe who always strives to be cheerful, and who wishes to say the pleasant thing. It is the truth. I could not always say that about Southern California on New Year's Day, however. There have been New Year's days—and I believe January 1, 1910 was one of them—when we seemed to have gone backward instead of forward; when local effort was apparently at a standstill; when interest in the great visiting concert artists was only casual; and when even the symphony orchestra, around which cluster the ambitions of so many devoted men and women, was accepted as a thing of moderate interest. It was apparent at the opening of the fall season, three months ago, that big music in Los Angeles was at last upon a sure footing, and the reinforcement of countryside interest, from all over the South, made the fact sure that the whole of this end of the State was really going forward. The one concert so far which has really not had the patronage it deserved was the Gogorza recital at Simpson Auditorium. He who had always been an overwhelming favorite in this city was greeted, albeit heartily, by a mere handful of people. Had there been



PEPITO ARRIOLA

The Phenomenal Piano Virtuoso

all. It's like diagnosing some difficult diseases; it's easy, after all, to find out what's the matter, but the cure isn't so close at hand. We have no Higginson, nor any Pittsburg founder—who, by the way, has just closed his purse strings as a rebuke to an indifferent populace. Every cent devoted to the symphony orchestra in Los Angeles has come from the sometimes rather tight-pressed pockets of the patronage which supports it. But, with our vastly increased population, more concerts will certainly materialize soon from this patronage itself.

Why, we are giving no more concerts—six this year—than we did when the town had scarcely more than 50,000 inhabitants! The population has increased six times, but the orchestral concerts have remained at the originally fixed figure. The personnel of the orchestra has changed, and all for the better. The leaders of sections, in the main, remain, but their different supporting bodies have vastly increased, and with competent men, too, so that every concert-programme is now delivered by the instrumental voices of between sixty and seventy players. The wealth of the orchestral music, the educational possibilities of such a great band, and, above all, the keeping in touch with the tendencies of the times, are possibilities which only come with increased concerts. Harley Hamilton, who goes to Europe practically every year now, comes home each autumn with his ears ringing with the melodies of latest output—some of which are rank dissonances, of course—and with his memory attuned to the remarkable conducting of the foremost directors of the present day. But a symphony orchestra must present the classics, keeping the musical public ever in mind of its foundations, else it is no symphony orchestra. Hence six concerts leave him just space in which to do this, and we get Beethoven, Mozart, Schubert, Tschalkowsky, in almost the same dose every year, with, of course, a few variations in the way of secondary programme numbers.

Smart young wiseacres have fallen into the habit of saying, "Well, it's Hamilton; he likes that old stuff, and it's all he'll do." But is it Hamilton? Is Hamilton to blame for the repetitions and the lack of variety which is often commented upon, when he has no time for variety? Let Hamilton modernize his programmes as much as the young blood would like to see him do, and you see the stand-patters and gray-beards whose thrifty dollars are really the foundation on which the orchestra rests rise in an indignant body against this artistic insurgency. Beethoven is not a best-seller; he is even more than a classic; he is the symphonic word of the Almighty, and woe to the baton-wielder who would wander regularly to another source for his stick's text. But if we can increase the concerts; if we can give "pops," and even double the present outlay, making the six twelve, I am sure we shall have some programmes of great interest. Will it be done? If I did not feel sure that the new year did not hold some definite enlargement of the symphonic work of Los Angeles I should not have typed the foregoing paragraphs

The past week, between Christmas presents and New Year's outings, has of course been melodically somnolent. Even of pupils' recitals there were very few.

Pepito Arriola, who has luxuriated in California sunshine while waiting for his Northern midwinter dates to come 'round, combined with Bruce Gordon Kingsley in a piano-organ recital at the Auditorium, Friday afternoon. Though the concert patronage did not turn out very largely, there was a surprising outpouring of students and others in the balconies, and the efforts of the boy pianist and the bearded Englishman at the console were warmly applauded.

The Grand Opera House audiences this week are having a sample of the extraordinary talents, musical, dramatic, actorial and productive, of that young genius, Walter De Leon, whose play, "The Campus," is being presented by the Ferris Hartman Company.

Los Angeles, December 27th.

Ellen Beach Yaw (Mrs. Vere Goldthwaite), Southern California's most famous singer, received a Christmas gift during the past week which contained an element of great personal loss. This paradoxical condition may be explained by saying that Miss Yaw has received word that she is the beneficiary of Lady Valerie Susie Meux, one of London's best known patrons of the arts, and a life-long friend of the American singer. Lady Meux is dead, and leaves a substantial legacy to her California friend, who was at one time—during the days of the Yaw struggle for recognition—her protegee. Miss Yaw says that she will devote the major portion of her



HARLEY HAMILTON

Director of the Los Angeles Symphony Orchestra

gift to the charitable ends to which she has already contributed so much. A great deal of it will doubtless go toward necessary additions on the expanding and prospering "Lark Ellen" newsboys home, which has recently moved into more commodious grounds, and is developing the minds and caring for the bodies of as many young boys as can find places upon its list. "Far rather had Lady Meux lived," said Miss Yaw to the Review's correspondent, "even though the pounds sterling she leaves will do much good to many needy ones. Lady Meux was of the sweetest and sunniest of dispositions, and many an American girl struggling for place or student-sustenance knew the bounty of her hand. With it all she was rather a unusual giver of patronage, for she was keenly discriminating, and never let her love of art run her into foolish fads or extremes. To the girl who was really deserving she was all that a mother could be; to the adventuress type—and unfortunately there are some of these—who pose as ones worthy of attention while really mere charlatans, she was the cool, ironic woman of the world, and the fakirs and gruffers fled from her in dismay. In her death London loses one of its most original artistic figures, for Lady Meux was a keen critic as well as an enthusiast, and she realized that intelligent criticism is a far better help than fatuous flattery."

CHRISTMAS QUIET.—The past week in musical circles has been the quietest of the year here. The "show business" in general suffers during the week which is devoted to the purchase of Christmas presents, and while the theatres must keep open, sign their rent bills and at least half pay their actors, the dramatic productions halt along during the opening of Yuletide; but the same condition does not prevail in music, and accordingly all artistic enterprises of the melodic sort are practically at a standstill until Christmas is over. Probably the most interesting event of the last few days therefore, was the concert tendered the Southern California Teachers' Association at the Auditorium on Friday afternoon. The Symphony Orchestra was heard, Mme. Katherine Fiske sang, and Emilio de Gogorza volunteered several numbers.

The announcement of Tetrizzini's coming, late in January, has of course excited large advance attention. Manager Behymer will have her sing in Shrine Auditorium, the colossal pavilion on West Jefferson street. Though it is nearly five miles from the center of the city, it is without doubt the only structure capable of housing the tremendous throngs who wish to attend the local recitals of this queen of colorature.

a sudden revulsion of taste? Had music made merely a dying spurt, only to sink back into utter lifelessness? Was artistic expression here, after all, merely a hollow shell? Behymer, who has a fortune of experience and the work of a life time invested in making music in Los Angeles "go," was patently worried. Gogorza, who, though a modest and intelligent man has nevertheless the proper pride of the true artist, was personally humiliated. The answer came on the following Friday afternoon, when at the Symphony concert, in which Gogorza was the soloist, the entire Auditorium, in all its big spaces and usually darkened recesses, was jammed to the last inch of standing room. The dear public, with its characteristic American avidity for a bargain, had merely waited until it could get two shows for the price of one. It could have the Gogorza concert alone, or Gogorza and the symphony. Needless to say, the latter possibility appealed mightily. Mr. DeGogorza sang magnificently, notwithstanding the fact that he had given five concerts on as many consecutive days, and had been wakefully tortured in aged and rheumatic sleeping-car the whole night previous, en route to Los Angeles from San Diego. The one desire of local music-lovers now is to see the work of the symphony orchestra enlarged to veritable popular scope. In order to do this, the players have simply got to have more money; that's

Ferris Hartman, probably, was the one exception to the prevailing dullness around the Los Angeles play houses during the week just closed. Mr. Hartman has been presenting that ideal drama of Christmas time, "The Toymaker," and he has had a succession of crowded houses that amazed even his optimistic manager, Charles V. Kavanagh. The production has been magnificently costumed, at great expense, and it is delightfully sung, while the unique and inapproachable comedy of Hartman himself, as the toymaker, remains as inapproachable as ever.

Harry Clifford Lott is announcing a duo of recitals, to be given at Cummock Hall, Thursday evening, January 26th, and Thursday evening, February 23d. The Lott recitals are always replete with artistry. The first programme will be a miscellaneous one, the majority of the songs to be in English. A group of German numbers, and one from the French, are to be given; also three Browning poems. The second programme will be a decided novelty, as it is devoted exclusively to the musical setting of poems by Rudyard Kipling.

Mr. and Mrs. de Chauvenet, assisted by pupils and orchestra, propose to give their third annual composition concert the third Saturday in January. The entire programme of ten numbers will consist of de Chauvenet's own compositions, with exception of two pieces written by his wife. "Romance," for violin and piano, which is the most recent composition of de Chauvenet and, which was highly regarded in Paris by musical critics, will be given with violin quartette and piano and in this manner promises to be of still greater interest than in the original with violin solo.

At the one hundredth and ninetyeth students' recital of the Von Stein Academy former popular successes were repeated, and the attendance was limited only by the size of the school's audience chamber. The extended and highly diversified programme follows: Jean Haggerty, First Movement Sonatina (Clementi); Ruth Whittington, First Movement Sonatina (Lichner); Blanche Perry, Third Movement Sonatina (Lichner); Esther Ekholm, Rondo (Clementi); Helen Perry, Third Movement Sonatina (Clementi); Harry Slack, Song of June (Williams); Stella Smoot, Sonatina First Movement (Clementi); Francis Larimer, Violin Solo; Little Song (Schill); John Craig, Peasant Dance (Baumfelder); Felice Anshell, Sonatina, First Movement (Kuhlau); Irene Gustafson, Violin Solo, (Romanza); Dorthea Vogel, Fairy Tale (Gurlitt); Anna Haynes, Album Leaf (Kirchner); Alice Gwaltney, Violin Solo, Lullaby (Goddard); Selma Siegelmann, Sonatina in G (Beethoven); Miss Marie Jones, Valse in E Minor (Chopin); Dorcey Whittington, Sonata in G Major (Beethoven); Chaco (Durand); Miss Blanche Skelton, Second Mazurka (Goddard); Miss Nellie Brigham, Barcarolle (Ehrlich); Wendella Prichard, Butterfly (Grieg); Miss Loretta Payson, Rondo D Major (Mozart); Miss Clara Russakov, Valse E Major (Moszkowski); Clarence Bates, Rondo Capriccioso (Mendelssohn); Mona Newkirk, First Movement Faschingsschwank (Schumann).

The Welsh Glee Club of this city was heard in its first public concert last Thursday evening at the Y. M. C. A. auditorium. A fine programme was rendered under the direction of S. S. Ingram. Soloists were: S. S. Ingram, Mrs. Ingram, F. M. Saunders, Griff Roberts and H. Hughes. Miss Marguerite Jones was the accompanist and E. W. Davies played a number of Welsh airs on the violin.

A unique success was the recital recently given by the "California School of Artistic Whistling," in the Blanchard Building. There was a large audience and numerous encores. Whistlers who participated were: Mrs. Irving J. Mitchell, Misses Enid Behymer, Jessie Stafford, Naomi Sweeney, Margaret McKee, Zillah Withrow, Mary Brodbeck, Andrea Barnes; Masters Harold Stewart, Henry Stevens and Elmer Rudeen, Swedish bird imitator. Misses MacGlashan and Modie assisted as accompanists.

The senior students of the Davis Musical College gave an elaborate programme at the regular Thursday evening recital at the Starr Piano Recital Hall, No. 628 South Hill street. Those who took part were Miss Alice I. Russell, Soprano; Miss Florence Patrick, Soprano; Miss Henrietta M. Russell, piano; Miss Florence Perkins, piano; Edwin E. Russell, Baritone. One of the notable numbers was Liszt's symphonic poem, "Tasso," arranged for two pianos, played by Dr. E. E. Davis and Miss Henrietta Russell.

PUCCINI'S "GIRL OF THE GOLDEN WEST."

Let it be said at once that Puccini has produced what is in many ways an admirable score. In the main, it is a faithful and graphic embodiment of the drama on which it is based—it is difficult to see how the emotions and the events of Mr. Belasco's play could have found a more generally appropriate setting. The music has all of the play's melodramatic power, all of its stir and movement, and in sentiment it goes Mr. Belasco one better—indeed, Puccini's gold-hunters effuse emotion with a copiousness and exuberance that are a little disturbing to one's notion of the character and habits of the Forty-niners. They are, doubtless necessarily, Latinized Americans whom Puccini exhibits to us; but it is none the less disconcerting to the stickler for dramatic verity to see a stageful of red-shirted miners posed in attitudes of lachrymose abandonment under the redwoods or weeping upon each other's shoulders. A single detail will indicate in what manner the vitality and veraciousness of the original play have suffered in being passed through the sentimentalizing Latin imagination. It will be recalled by those who saw the play that Mr. Belasco brought the first act to a close with the Girl, left alone in the darkened barroom, ruminating tenderly upon the words of Johnson: "He said (I quote from memory) I had the face of an angel. . . ." Then, in a quick and delicious return to her usual direct and matter-of-fact habit of thought and her breezy manner of utterance, she exclaims, "O Hell!" and the curtain falls. Nothing could have surpassed that touch for luminous and revealing denouement—it showed us at a stroke the character of the girl: her blend of tenderness and drollery, romantic feeling and honest, good-humored bluntness, quick sensitiveness and primitive directness. Puccini and his librettists have chosen to omit the final and revealing exclamation, and have brought the act to a close with the Girl sighing rapturously to a passage of long-drawn sweetness in the orchestra. The effect is excellent in its way, but it is attained at a regrettable sacrifice of dramatic point and savor. A composer with a larger and richer sense of human character and a more plastic and resourceful power of expression would have seized with delight the opportunity given him by the dramatist for a moment of truthful and illuminating delineation. But on the whole Puccini has accomplished with remarkable success what he set out to do. He has achieved the not inconsiderable feat of writing eloquent and generally fitting music for a drama which, whatever its value quo drama, is indisputably American in impulse and effect. A good deal of the humor and raciness of the original play have evaporated; but in the main he has caught, with singular tact and deftness, the particular tone of the play; its mixture of rough humor and bravado, turbulence and passion, gayety and sentiment, its hectic color and ceaseless stir. There is little psychological differentiation, and the emotional quality of the music does not drive very deep; but then the drama of Mr. Belasco is not remarkable for its probing of the human soul or for fathomless depths of emotion and poetry.—Lawrence Gilman, in Harper's Weekly.

THE STUPID BEGINNINGS OF GREAT GENIUSES.

The finer individual qualities are often late in revealing themselves. It is the older, racial tendencies that rule in childhood. Irritation at restraint, irresponsibility, and primitive indolence, are to be expected. Some mature slowly and are called stupid. George Eliot learned to read with difficulty. Thorwaldsen, the sculptor, spent three years in one class in the village school; Burger, the poet of German ballads, required several years to learn the Latin forms; and Alfieri, the Italian poet, was dismissed by his teachers, so backward was he. Were it necessary, the list might be indefinitely extended by adding Newton, Byron, Ibsen, Walter Pater, Pierre Curie, and others. Sometimes seeming stupidity is due to interest in subjects outside the little circle round which the tethered children are allowed to gaze. Fulton, Watt, and Sir Humphry Davy, in early childhood, were already busy with the experiments which were to be told to children after the teachers who called them stupid were forgotten.

Tolstoy, Goethe, and Dean Swift were refused their degrees because they failed in their university examinations, and, for the same reason, Ferdinand Brunetiere was denied admission to the Ecole Normale Supérieure. At Cambridge, also, Sir William Thomson was not a senior wrangler, though one of the examiners admitted that "the successful competitor was not fit to cut pencils for Thomson." When asked why he had delayed so

long on one of the problems which he himself had discovered, Thomson replied that, having forgotten that it was one of his own inventions, he had worked it as a wholly new problem. Later it was learned that the winner of the prize wrote the solution from memory.

Thomson's failure to win the Cambridge honor because of the unusual memory of one of his competitors illustrates an important class of cases in which the examination system completely collapses. Justus von Liebig, whose father was compelled to remove him from the gymnasium because of his wretched work, attributed his failure in the school to his utter lack of auditory memory. He could remember little that he heard. Yet his teachers never discovered this.—Edgar James Swift, in Harper's Magazine for January.

ALCAZAR THEATRE.

One of the funniest comedies ever written is "Billy," which is to be given its first presentation in San Francisco Monday evening at the Alcazar, with Evelyn Vaughan and Bertram Lytell in the leading roles. It was constructed by Mr. and Mrs. Sydney Drew and produced by them in New York, where it scored a long and profitable run, after which it was put on tour and made much money for its proprietors. Its plot hinges on the loss and recovery of a set of false teeth owned by Billy Hargrave, a football hero who is ultra-sensitive as to his personal appearance. With such fun-yielding mater-



BERTRAM LYTELL
At the Alcazar Theatre

ial to work with the Alcazar players can be depended upon to give an amusing performance. Mr. Lytell will be seen as Billy, Miss Vaughan as his sweetheart, Miss Barriscale as his sister, Howard Hickman as his rival, Adele Belgarde as the lady who lost her teeth, Burt Wesner as the ship's bo's'n, Thomas Chatterton as the ship's doctor, Louis Bennison as a remarkable sailor and Will B. Walling as the hero's father, with all the other regular members of the company in suitable character. Each of the three acts takes place on the deck of the Florida, and a very realistic stage picture is assured.

The many admirers of Miss Virginia Listemann, whose exquisite soprano voice and charming personality were first introduced to Pacific Coast music lovers two seasons ago, will be interested in knowing that she is now making a highly successful tour of the East and Old South. During the early part of the season Miss Listemann co-starred with the American pianist, William Sherwood. She created such a favorable impression that the management felt justified in touring her alone and more than thirty splendid concerts have been the result. It is probable that this pleasing artist will make a tour of the Pacific Coast either in the Spring or Fall of 1911.

Mrs. Lucille Nowland Semnacher, an excellent pianist and teacher of New York and recently of Los Angeles, arrived in San Francisco last week and has decided to locate here. Mrs. Semnacher is especially gifted as an accompanist and any vocal teacher or artist who is in search of a truly refined and efficient accompanist should not hesitate to approach Mrs. Semnacher as she has both talent and experience. The Pacific Coast Musical Review will be very glad to give any information regarding Mrs. Semnacher and her experience as well as regarding her plans of residence.

SHORT ITEMS OF INTEREST.

Ignaz E. Haroldi, the violin virtuoso, is back in Los Angeles after an extended concert tour through the United States that took him as far East as New York. In every place he appeared he received very enthusiastic press notices which spoke of his brilliant technic, his thorough musicianship and his emotionalism. The New York Morning Telegraph spoke of him as a master of the bow and the New York Daily Tribune considered Haroldi's playing as "superb." By reason of the fact that Mrs. Haroldi was unable to stand the severe climate it was necessary for the violinist to return to a milder climate in order to preserve his wife's health. For the present Mr. Haroldi expects to remain in Los Angeles, but he is thinking of again coming to San Francisco in the near future.

The following interesting program was rendered at the Christmas services of the First Unitarian Church of San Francisco where H. Bretherick is organist: Voluntary, Meditation (W. H. Squire), organ and cello; Anthem, I Will Set His Dominion in the Sea (Horatio W. Parker), Quartet and Chorus; Gloria "Now Unto the King Eternal" (Mornington), Choir; Cantate, Christmas (Dr. H. J. Stewart), Part I, Bass and Tenor solos, Ladies' Trio and chorus; Eulogie, op. 36 (Henry K. Hadley), 'cello and organ; Cantate, Christmas (Dr. H. J. Stewart), Part II, (a) Soprano Solo, Blessed Be the Lord God, (b) Chorus, Hosannah, Blessed Is He That Cometh; Offertory, The Salutation of the Dawn (Frederick Stevenson), alto solo, cello obligato; Anthem, Praise the Lord O Jerusalem (Frederick Stevenson), Soprano and Tenor Duet and Chorus; Organ Postlude, Hallelujah (Handel). The First Unitarian Church Choir includes the following competent singers: Sopranos: Miss Helen C. Heath, Mrs. Albert S. Adler, Mrs. M. Erlenbach, Miss L. Hachmeister and Miss Edna M. Willcox; Altos: Mrs. Lily Birmingham, Miss Ernestine Kraft and Miss Juliet F. Levy; Tenors: Bentley Nicholson and D. M. Lawrence; Basses: John Carrington and Thomas W. Hindley. The Choir was assisted by W. Villalpando, cellist and H. Bretherick, organist.

Among the more important musical features of the last year were the regular weekly recitals that took place at Sherman, Clay & Co.'s. Hall every Saturday afternoon. Large audiences attended these events regularly and among the soloists engaged were several vocalists of San Francisco. These weekly programs have indeed become so popular that many people consider them a regular musical diet. One of the latest features at these events are novel programs that contain upon the front page photographs of famous artists in postal card form. There will be a new photo every week making a series of fifty-two pictures of famous artists and composers during the year. Surely many music lovers outside the study and professional circle who are interested in great artists will not fail to try and get this valuable collection. Upon the front page of the program of December 24th appeared a beautiful photograph of Tetrassini and upon the program of December 31st was attached the portrait of Antonio Scotti. Surely Sherman, Clay & Co., have every reason to feel proud of the success of their recitals.

The program given at Sherman, Clay & Co.'s, Recital Hall on Saturday afternoon December 31 was particularly pleasing. Mrs. Zilpha Ruggles Jenkins was the soloist and Frank L. Graniss was at the Player Piano. The complete program was as follows: Oberon Overture (Weber), Estey Pipe Organ; (a) Voi Che Sapete (Mozart), (b) The Danza, op. 14 (Chadwick), Mrs. Zilpha Ruggles Jenkins, With Cecilian Player Piano Accompaniment; A Few Minutes With the Victrola: Cavalleria Rusticana (Drinking Song) (Mascagni), Enrico Caruso; Serenade (Drigo), Mischa Elman; Boheme (Puccini), Caruso-Scotti; Valse Caprice, op. 7 (Newland), Cecilian Player Piano; (a) Printemps (Valse Chantee) (Stern), (b) Polly Willis (Arne), Mrs. Zilpha Ruggles Jenkins, with Cecilian Player Piano Accompaniment; En Route (Godard), Reproduced by the Welte Player, As played by Josef Lhevinne.

Miss Frances Westington and Melton Mowbray, members of the Beringer Musical Club, have announced their engagement. Miss Westington is the President of the Beringer Musical Club and Mr. Mowbray is the Secretary and Treasurer. They are both pianists and have appeared in Beringer Musical Club concerts.

Miss Edna Cadwallader, violin, Irwin Wentz, cello and Miss Elizabeth Bindo, piano, appeared before the Vittoria Colonna Club at Hotel Richelieu on Saturday

afternoon, December 10, with brilliant success. The program included several trios among them one by Mozart, Grieg, Brahms and an arrangement of the Lucia Sextette.

The monthly Hour of Song was given by pupils of Percy A. R. Dow at his studio, 2126 Grove street, Oakland on Saturday December 17. The participants were: Mrs. Adelaide W. Turney, soprano; Walter Fowler, tenor and Herbert Thompson, cello. The accompanists were: Mrs. Alice Fowler and Mrs. M. Thompson. The program was as follows: Duo—In the Woods (Curshman); Soprano—Ritornel fra poco (Hasse), Let the Bright Seraphim (Samson) (Handel); Tenor—Sound An Alarm (Judas), (Handel), Total Eclipse (Samson), (Handel), Drink to Me, Only (Old English); Soprano—La Primavera (Rotoli), Fur Musik (Franz), Stolen Wings (Willeby); Cello—Romance, op. 32 (Matys), Berceuse (Godard); Tenor—Ich hab' in Deinem Auge (Franz), Thee I Think of, Margherita (Meyer-Helmund); Soprano—Du bist wie eine Blume (Schumann), Woodland Madrigal (Batten), Elegy (Massenet); Tenor—Onaway, awake beloved "Wedding Feast" (Coleridge-Taylor); Soprano—Songs my mother taught me (Dvorak), Summer (Chaminade); Duo—My heart greets the morn (Goring-Thomas).

Pupils of Percy A. R. Dow gave their monthly Hour of Song at Miller Memorial Hall, Stockton, on Monday December 12. The participants were: Miss Pearl Sackett, mezzo contralto; Miss Jessie Thornton, soprano; Miss Eda Simon, pianist and Mrs. Mary Raggio, accompanist. The complete program included the following compositions: Duo—Giorno d'orrore (Semiramide), (Rossini); Contralto—La Zingara (Donizetti), Lungi dal caro bene (Secchi); Soprano—Frühlingsglaube (Schubert), Let the Bright Seraphim (Samson), (Handel); Contralto—To Sevilla (Dessauer), Oh, Thou Mighty Sea (Delibes), The Danza (Chadwick); Piano—Rondo Capriccioso, op. 40 (Mendelssohn); Duos—See the Pale Moon (Campana), Venetian Song (Blumenthal); Contralto—Barcarolle (Love Tales of Hoffman), (Offenbach), Sweet Is Tiperary (Fisher), Ave Maria (Schubert); Soprano—Caro mio ben (Giordani), Drink to Me, Only (Old English), Magnetic, Waltz (Arditi); Contralto—Norwegian Song (Loge), Good Morning (Grieg).

Dr. H. J. Stewart's new Mass which was reviewed in this paper a short time ago was given for the first time in San Francisco at St. Dominic's Church on Christmas Day. We would have been glad to hear this remarkable work, but unfortunately our absence from the city prevented the fulfillment of our plans. However, we are creditably informed that the mass made a most excellent impression. It will no doubt be repeated when the proper occasion arises.

The Pacific Coast Musical Review is in receipt of the monthly Bulletin of the San Francisco Musical Club. There will be two events during the month of January. One of these took place on January 5 and was devoted to Bach and Handel. The members who participated in this affair included Mrs. Charles L. Barrett, Miss Martha Washington Dukes, Mrs. Ashley Faull, Miss Florence Hyde, Mrs. Byron MacDonald, Miss Mary Sherwood and Miss Elizabeth Warden. The second event will take place on January 19th and will be devoted to Beethoven and Brahms. The members participating will be: Mrs. Ashley Faull, Mrs. Richard Fenner, Mrs. William S. Noyes, Miss Valesca Schorcht, Miss Maude Wellendorff and the Chorus, assisted by Wenceslao Villalpando, cellist. The chorus is under the able direction of Wallace A. Sabin. The events of the San Francisco Musical Club take place at Century Club Hall.

A musical recital was given at the Church of the Advent on Fell street between Franklin and Gough on Tuesday, January 3d. The soloists were: Mrs. Carrie Brown Dexter, soprano; Miss E. M. Banta, contralto; Wm. E. Hague, tenor and C. W. Castell, bass. John de P. Teller was the musical director. The program was as follows: "The Chimes" (Christmas Carol), (W. A. Sabin), Male Chorus and Chimes; Motett No. 1 (Mozart), Choir, Soloists and Orchestra; (Andantino in D flat (Lemare), (Arranged for Orchestra by John de P. Teller); Gloria in Excelsis (from Mass in D) (Dvorak), Choir, Soloists and Orchestra; "Nazareth" Bass Solo, Chorus and Orchestra; "Christmas" (a sacred cantata), (H. J. Stewart), Soloists, Choir and Orchestra.

J. B. Poulin, director of the Ellis Club, Women's Lyric Club and Temple Baptist Choir of Los Angeles and one of the leading musicians of Southern California was in

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OAKLAND—Friday Afternoon, Jan'y 20th
YE LIBERTY PLAYHOUSE

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NEXT **Pepito Arriola**

The Piano Prodigy

San Francisco last week and called at the Musical Review Office. Mrs. Poulin is visiting friends here and Mr. Poulin took advantage of the Holiday season to spend a few days here. He desired to meet a few of the prominent musicians, especially Wallace A. Sabin and wanted to hear a rehearsal of the Loring Club; but his time was too short. Mr. Poulin expects to come here soon again and is endeavoring to time his trip in such a manner as to be able to attend the next concert of the Loring Club.

"Why is it," asked the Los Angeles Times recently "that people with bad colds are always in love with symphony concerts?" The answer is really too easy. It is evident that they can cough up without disturbing anybody.

Dr. H. J. Stewart's oratorio "The Nativity" will be sung at St. Dominic's Church on Thursday evening January 26th. This oratorio has been given with much success in New York, at Carnegie Hall, by the Catholic Choral Society assisted by the New York Symphony Orchestra, and also on several occasions by the famous Paulist Choir of Chicago, under the Direction of Father Flinn, assisted by the Thomas orchestra. The oratorio will be sung at St. Dominic's under the personal direction of the composer, and the proceeds will be devoted to the St. Dominic's Priory building fund.

"A MAN'S WORLD" AT THE SAVOY THEATRE.

When Rachel Crothers wrote "A Man's World" she took for her theme the undisputable truth that women get the worst of it in this world and as a play based on such a theme seems to require a tragic ending, she evidently determined to live up to the requirements of the theme whether she got a reasonable ending or not, to her play. Her heroine is Frank Ware, a rising young authoress who, a few years before had adopted a baby boy on the death of his mother, a deserted young girl, who had never told the name of the child's father. She falls deeply in love with Malcolm Gaskell, who, it turns out, is the boy's father. The horrible truth of the wretched business comes out at the end of the third act and it is a very powerful scene, but it has taken three acts to bring the action to this climax and the first two acts are too slow in moving forward. Miss Crothers seemed to be in love with the ability to write bright dialogue and in this case she has succeeded admirably but the play would be a better play if the action moved swifter. When the playwright has brought the action up to the tense point she fails lamentably to untie the knot and bring the play to a reasonable conclusion. This is due, I think, to her uncertainty as to what kind of a man Gaskell ought to be. He must be somewhat of a villain to have done what he did but he must not be too despicable or Frank Ware never would have fallen in love with him. He ought to get a chance at least to say he will do what he can to make amends to the boy and it looks as if he is going to do the right thing for a time. The playwright sends the little fellow into his father's arms for a good-night hug and he acknowledges the child to Frank's friends with defiance but the child is soon lost sight of. Frank only seems to be interested in compelling him to admit he has done wrong and the more she insists the more he claims that he has led a man's life and there's no use discussing it any longer and as they can't seem to agree on this point she sends him away.

There is no uncertainty in drawing the heroine, however, and Mary Mannerling invests the character with the charm of her own personality in addition. She brings out the sweetness and self-reliance of the character and all her womanliness and love; she is not too emotional but she makes felt the bitterness that Frank Ware has felt to the unknown father of the boy and the poignancy of the collapse of her romance on discovering that her lover is the unknown she has hated. Helen Ormsbee is unforgettable as Clara Oaks, the pitiful little plain-featured near-Bohemian who is a flat failure as a miniature painter, who has never had an admirer and who has even wished that she had been pretty and bad and had had her fling and had died. In the hands of Helen Ormsbee she is played as the little fool she is and the actress blends with skill the comedy of the pathetic figure's confession of despair with its deep tragedy. All of the other members of the company are excellent. It seems to be the rule of the Savoy to present nothing but companies of all-around excellence. Beginning Sunday night Florence Roberts will play "The Nigger," Edward Sheldon's play of the South, which was produced at the New Theatre in New York.

The play is published and from reading it I should judge it to be extremely powerful and well worth seeing.

JOSEPH M. CUMMING.

Professor Pierre Douillet, Dean of the University of the Pacific was in San Francisco this week where he spent his holiday vacation. While here Mr. Douillet attended the January meeting of the Music Teachers' Association of California and offered some very valuable suggestions regarding annual conventions. Prof. Douillet is particularly fitted for such suggestions inasmuch as he was a delegate to the large Eastern Conventions before coming to the Pacific Coast.

The pupils of Alice Kellar-Fox presented the following program at their teacher's studio, 1577 Oak Street on Friday evening, December 23d: (a) Kaloola (Weidt), (b) Aloha (Hawaiian Melody) San Francisco Banjo Club; Banjo Solos—(a) "Wiegenlied," op. 11, No. 2, (Hauser), (b) Cupid's Garden (Eugene), Miss Daisy Upham; Piano Solo—"The Lily," op. 50 (Schmoll), Miss Julia Schmidt; Banjo Solo—"Serenade" (Schubert), Miss Helen Whiteside; Mandolin Solos—(a) "Valse Romantique" (Chaminade), (b) Menuet (Christofaro), Miss Edita Robbins; Banjo Solos—(a) "La Paloma" (Yradier), (b) "Old Kentucky Home" (varied) (Foster), Harmer Countryman; Banjo Duet—Gavotte No. 2, op. 23 (Popper), Bruce Puffer and Alice K. Fox; Piano Solo—"Sous la Feuille," op. 29 (Thome) Miss Tillie Schmidt; Banjo Solo—Fifth Air (varied) (Dancal), Ernest Johnson; Mandolin Solo—"Ave Maria" (Gounod), Spiro Mandich; Banjo Solo—"Song Without Words" (Berthold),



IGNAZ E. HAROLDI
Violinist

Mr. Will Kinnaird; Piano Duet—Triumphal March from "Aida" (Verdi), Sophia Mandich and Mrs. Fox; Banjo Solos—(a) "Faust" Fantasia (Gounod-Alard-Kellar), (b) "William Tell" Overture (Rossini), Mr. Bruce Puffer; Sextet from "Lucia" (Donizetti), San Francisco Banjo Club, Director, Alice Kellar-Fox.

Special mention is deserved by Miss Daisy Upham, Harmer Countryman, and Bruce Puffer for their artistic work. Mr. Puffer made an excellent impression with his rendition of the difficult violin Fantasia of Faust arranged for the banjo by Mrs. Fox. The San Francisco Banjo Club showed on this occasion that it has made a big improvement in its ensemble work since its last appearance and Mrs. Fox has every reason to feel very proud of all her pupils. Since the last program of Mrs. Fox was published, Miss Fern Lenore Frye of Los Angeles, an artist on the mandolin, kindly consented to play for the Banjo Club and made quite a favorable impression. Her numbers were: (a) Miserere from Il Trovatore and (b) Mazurka Concerto op. 224 by Munier. Miss Frye will henceforth reside in San Francisco at 1769 Bush street.

The Pacific Coast Musical Review is in receipt of the annual Bulletin of the University of the Pacific, San Jose, and the same represents a most excellent review of the ideal educational institution. There are a number of excellent views of the grounds and buildings and special attention is given to the improvements undertaken dur-

ing the year just past. The Bulletin speaks of the Conservatory of Music as follows: "The Conservatory of Music ranks with the best music schools in the country and aims to meet the progressive musical demands of the age. Its literary advantages, because of close connection with the College and the Academy, are superior. Students in the Conservatory of Music can take such courses in the Academy or the College as will lead to graduation from the Conservatory of Music. Special courses are arranged for this purpose which meet all the demands of the literary requirements as well as the musical. Under the direction of Pierre Douillet, Mus. D. who has been Dean of the Conservatory for almost fifteen years and who is recognized as a pianist and musical director of rare genius and technique, the Conservatory of Music affords opportunities had only in the best Conservatories of Music in the United States. The equipment of the Conservatory is of the best and all the needs of Conservatory students are satisfactorily met."

ORPHEUM.

Alice Lloyd continues to be the theatrical sensation of the city. No greater favorite has ever appeared at the Orpheum and she is received at every performance with the most enthusiastic demonstrations of approval. For next week, which will most positively be her last, Miss Lloyd promises a new repertoire of songs. The entire programme for the coming week will be particularly attractive. Among the new acts will be, Joseph Hart's "Bathing Girls," a pretentious girl review. It is perhaps the most novel and diverting series of musical specialties the ingenious Mr. Hart has evolved. The six scenes in it include a view of Madison Square Garden, the New York Roof Garden, an artist's studio, the beach of Long Branch and an actual surf scene which proves a sensation. The cast of the "Bathing Girls" consists of Glenwood White, Albertine Benson, Fleurette De Mar, Nettie Uart, Marjorie Mack, Anna Hall, May Fitzgerald and Sylvia Lati, all of whom have been identified as favorites with Broadway productions.

Bonita, one of the most popular and celebrated of musical comedy prima donnas, who is playing a brief engagement in vaudeville, will appear in a condensed musical comedy "The Real Girl" which is a happy combination of melody and comedy. She will be supported by Lew Hearn and Company. The Hanlon Brothers erst-while stars of "Superba" and "Fantasma" and other extravaganza will be included in the new bill. These famous brothers have invented more ingenious comedy effects than any other Pierrots. For their engagement here they will present a farcical pantomime which they call "Just-Phor-Phun," which abounds in agile comedy and originality.

Elise, Wulff and Waldorff, a trio of German acrobats and comedians who are quite a novelty in their line will introduce many novel feats and a finale which will prove a great surprise, and Hibbert and Warren, two unique minstrels will provide a pastime which they call "Colored But Not Born That Way." "A Night in a Monkey Music Hall" presented by Maud Rochez will return for next week only.

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THE NEW ALCAZAR THEATRE.

Early next month ground will be broken for the new Alcazar Theatre building upon the lot selected for the playhouse on the north line of O'Farrell street, about midway between Powell and Mason streets. The site of the theatre has a frontage of 87½ feet on O'Farrell street and a depth of 137½ feet. There is also an "L," that is, a lot extending westward from the west side of the lot in the rear to O'Farrell alley. For several months negotiations have been in progress looking to the placing of the new Alcazar Theatre at this place, which is within one block of the old site where the theatre was for more than a quarter of a century, and established its reputation as the foremost stock theater in America. These negotiations have been completed as previously announced in the newspapers, and so all necessary arrangements for construction of the building are perfected.

The architects of the new theatre, Cunningham & Politeo, have designed a structure in what is termed modern art style, which affords play for innovations in design and a breaking away from the old conventional forms. This quality is seen in the perspective drawing of the facade of the new Alcazar, which is highly ornamental, and laid out on lines that impress the spectator. The exterior is to be done in terra cotta, though the color scheme is not yet quite determined. It makes provision for an exit alley-way at each side of the building, as required by the building laws of the city. As demanded by the same laws, which assure San Francisco the best constructed theatres in the country, this building will be of the class A type in every feature, the steel frame supporting floors and ceiling being supplemented with reinforced concrete walls, roof and balcony floors. Wood will consequently be but a negligible quantity in the structure.

While the detailed plans for the interior are still in progress of elaboration, the architects say that the design will be "modern art," and the seating capacity will be 1500. Special attention has been given acoustics and line of sight of the stage will be visible from every seat

and every whisper of the actors be audible throughout the theatre. There will not be a single supporting column in the house to interfere with the view of the stage. There will be one balcony and boxes will be arranged near the stage. The total cost is estimated at about \$200,000. Belasco & Mayer hope to have the new Alcazar ready for its grand opening next Thanksgiving week, and until then they will remain in the present Alcazar at Sutter and Steiner streets. The stage of the new playhouse will be placed at the rear or north end of the lot. There will be an annex built on the lot which extends westward to O'Farrell alley, through which there will be an exit.

A DELIGHTFUL CHRISTMAS PLAY.

Pupils of the Von Meyerinck School of Music gave a delightful Christmas Play at the San Francisco Seamen's Institute on Wednesday evening, December 21st. The program was as follows: An Ancient Nativity Play—(As played for centuries past in the Bavarian Alps). Synopsis of Presentation—The Shepherds enter the stable but without noticing the Virgin Mary and the Holy Child. They are about to sleep when awakened by the singing of the Angels announcing the Glad Tidings. Comedy is introduced in the part played at first by the Shepherds, especially the deaf one, who does not believe. They then enter where Mary and the young Child are resting, Joseph in attendance on them. The Adoration of the Shepherds. Scene 2—The three kings following the star are led to the manger. The Adoration of the Magi. Angel warns them of the wickedness of Herod and commands the Magi to return another way and the Holy Family to depart into Egypt. Scene 3—The Angels call the now grown child, Christ. Entrance of the Christ child who questions the Angels as to the behavior of the children, explaining the impossibility of his stay among them if there is not a favorable report. Departure of the Christ child. Importance of the Angels for the Christ child's return. Christ child's return and presentation of gifts. Characters—Mary, Miss Judy; Joseph, Miss Daniels; Two Shepherds; Angel Gabriel, Miss Suro;

Angel Emanuel, Miss Plagemann; Third Angel, Miss Albert; Fourth Angel, Miss Sears; King Caspar, Miss Otto; King Melchior, Miss Lowe; King Balthazar, Mrs. Rice; Christ Child, Miss Agnes Bernthal.

Part II—Musical Program—Trio: "Sleep, Sleep, Noble Child" (Cherubini), Miss Lund, Miss Daniels, Mrs. Buckley; (a) "Ave Maria Stella" from the XIV Cent., Trans. by the monk, Hermann von Salzburg, (b) "A Little Child in the Cradle" (D. Corner, 1649), Mrs. Buckley; (a) "Cradle Song at the Manger of the Holy Child" (1609), (b) "Lullaby of the Shepherds" (Melody as sung in the Province Gletz, orally transmitted), Miss Lanyon; (a) "I Stand at Thy Manger Here" (1667), (b) "Shepherd Song" (beg. XIV Cent.), Austrian Folk-Song, (in dialect), (c) "The Shepherds in the Field" (Austrian Christmas Song) (in dialect), Miss Otto; (a) "An Old Catholic Carol," as sung in Thuringia (1605), (b) "Ave Maria Tender," Miss Sears; Christmas Song (1697) with Chorus, Mrs. Buckley; The Advent of Our Savior (1662), Sacred dialogue between the Herald and the Soul, Miss Otto and Miss Daniels; Ardent Longing of the Languishing Soul for the Love of Jesus (1677), Miss Daniels; "Oh Jesulein Suesses" from Scheidt's Tabulaturbuch (1650), Full Chorus.

Music incidental to play: "Gloria," by angel voices; "In Dulci Jubilo," a Christmas song from Fourteenth Century, by Shepherds; "Up Ye Shepherds," an old melody, by angel voices; "Susani, susani," a Christmas song from Fourteenth Century, by Shepherds and Joseph; "Stille Nacht," by chorus; "Song of the Shepherds," old melody; "Joseph, lieber Joseph mein," Christmas song from Fourteenth Century, by chorus.

Part II—A Christmas song for the Children, from the Fourteenth Century, one angel; "O du Froehliche," chorus; "Queen Pastores,"—"Ein alt Christ Mettin Liedlin," from the Fourteenth Century; "Song of the Kings," "Sei gegruesst (be greeted); old melody; "Es ist ein Ros' entsprungen," (A Rose Sprang Up) from Fourteenth Century, chorus (comp. by Praetorius); "Stille Nacht," "O du froehliche," chorus. Third Part—An old German play of the Christchild.

The Weber—the piano of Paderewski

No pianist has ever been so worshipped and idolized as Paderewski. The "king of pianist" he has been called and indeed his word is law in the realm of music. When Paderewski chose the piano to play in his concerts he naturally desired the instrument that would best express his tremendous genius. He was not dazzled by a name. That a piano had been the leading make ten or twenty years ago did not affect his choice. What he sought was the leading instrument of today. He chose the Weber. As Paderewski himself wrote in a letter to the Weber Piano Company:

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In the past ten years the Weber has progressed more than any other piano. In fact, so rapid has been its progress that it has created a new era in piano history. Today its supremacy stands out clear and undeniable. That is why Paderewski plays the Weber.



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New York, December 25, 1910.

Kathleen Parlow, the Canadian violinist, gave a recital last night in Mendelssohn Hall, where a considerable audience applauded her with much vigor. It is a pity that it takes some time to arouse this town to a state of animated interest in a player of the violin. If it were not so Miss Parlow would already be a popular topic in the local halls of fame. It is tolerably safe to say that her time will come, for such a genuine gift as hers cannot long remain uncelebrated. It would possibly be exaggeration to proclaim that a great violinist had risen above the horizon, but one has come who gives every promise of being great and who has the royal rights of one born to the purple. Miss Parlow is a young woman and she is manifestly an earnest one. She will not waste her earnestness because it is backed by strong if not sound instinct and a keen intelligence. Her faults, which are indeed few and unimportant, are those of strenuous and audacious youth. Her merits which are numerous and priceless, are of the kind which the inner brotherhood of music lovers will know how to prize.

She has a big powerful tone, which has a real musical sonority and to which she gives a remarkably good range of gradations. Her G string is enormous and she is perhaps a little too fond of its forte, yet that forte is never an ugly one. She has an almost unerring technic and plays beautifully in tune. Double stops, chords, arpeggios, double shakes and all the other apparatus of the virtuoso of the fingerboard she handles with consummate ease. She plays harmonics absolutely in tune, with a lovely quality of tone and with musical phrasing. She makes the hearer forget that they are difficult because they reach him as a natural part of the music, not as a tour de force. Her bowing is free and elastic in spite of an apparent stiffness in its style. The criterion of bowing is not found by the eye but by the ear, for it is the "touch" of the violinist. Miss Parlow will undoubtedly grow more in this department of her technic than in her mastery of the finger board, for in the latter she has little to learn. But she can develop not a little the command of nuance which she already possesses. She can sing a ravishing cantilena, but there is room in it for some touches of expressive color which the inevitable deepening of her artistic perceptions will make.

This young woman is already a commanding figure in the violin world, because of the munificence of her equipment, but her future ought to be glorified by some splendors of which she appears as yet to have no sight. She does rude and sudden and troubling things right in the midst of utterance so suave and elegant that one suspects, despite the vision of somewhat awkward youth before his eyes, that he is in the presence of a finished artist. Tennyson once remarked, "Knowledge comes, but wisdom lingers," and while this young woman has much knowledge, wisdom yet sits patiently outside her gate. But as already said, her day will come, and it will be one of much glory. Miss Parlow's important numbers last night were Paganini's concerto in D, Tartini's "Devil's Trill" sonata, and Bach's "Chaconne." The first of these she played in brilliant virtuoso fashion as befits it. In the other two she showed those idiosyncrasies of style to which reference has been made. But there were splendid movements in both, and as exhibitions of fiddle playing she made them noteworthy.—N. Y. Sun, December 23, 1910.

AT THE METROPOLITAN.—Engelbert Humperdinck's latest opera, "Koenigskinder"—a musical setting of the play by Ernst Rosmer—will have its first performance on any stage Wednesday evening at the Metropolitan Opera House. The play was done in German some years ago at the Irving Place Theatre, and later in English by Martin Harvey at the Herald Square Theatre. The opera will be repeated on New Year's eve. There will be no increase over the regular prices. Dr. Humperdinck, who has been here assisting Musical Director Alfred Hertz at the rehearsals, will be present at both these performances. The cast will be as follows: The King's Son, Hermann Jadowker; The Goose Girl, Geraldine Farrar; The Fiddler, Otto Goritz; The Witch,

Louise Homer; The Woodcutter, Adamo Didur; The Broommaker, Albert Reiss; Two Children, Edna Walter and Lotte Engel; The Senior Councillor, Marcel Reiner; The Inn Keeper, Antonio Pini-Corsi; The Inn Keeper's Daughter, Florence Wickham; The Tailor, Julius Bayer; The Stable Maid, Marie Matfield; First Gate Keeper, Ernst Maran; Second Gate Keeper, William Hinshaw; Musical Conductor, Alfred Hertz.

RUSSIAN SYMPHONY.—At the third concert of the Russian Symphony Orchestra, to be given in Carnegie Hall on Thursday evening, January 19th, Tchaikowsky's "Dawn" will be sung for the first time here. It was originally brought to Conductor Modest Altschuler's attention in Moscow twenty-two years ago, at a concert in which he appeared as 'cello soloist. Tchaikowsky, who at that time occupied the post of supervisor of music at the Elizabethan Institute, had caused this composition to be sung by a girl's chorus of 500, and it made such an impression on Mr. Altschuler that he has often wanted to give it here.

DEBUSSY'S SONGS OF SPRING.

Rondes de Printemps is the first orchestral work that Debussy has produced since La Mer appeared in 1905. In the interval have appeared only some piano pieces and some unimportant transcriptions.

The piece bears this motto:

Vive le Mai, bienvenu soit le Mai
Avec son gonfalon sauvage.

But so far as the manifest mood of the music is concerned Debussy might have had in mind the last four of those wonderful lines from Shelley's Ode to the West Wind—

O thou,

Who chariotest to their dark wintry bed
The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of spring shall blow
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odors plain and hill.

Let me confess at once that Debussy in this score seems to me to have accomplished a masterpiece. He has felt the essential spirit of the spring, and he has released it in music the vitality, the gaiety, the tenderness, the freshness, and the magical charm of which are beyond denotement. These songs of spring are songs of jubilation. There is in them nothing of the vague but poignant sadness of spring days—a sadness that can be more intolerable than any sadness that pertains to the moods of autumn. This music is tremulous with the sense of quickening and stirring life; it is possible to hear in it the rumor of dancing and singing children, or we are reminded of flower-decked creatures sporting in dim forest glades; but its prevailing note is impersonal, elemental. It exhales the vernal rapture of the natural world, rather than the spring-time passion that can fill the human heart with a swelling tide of mysterious joy and unutterable longing. Debussy, when he wrote this delectable and adorable music, sent his spirit into the woods and fields, through gardens and orchards and petal-showered lanes, and out upon the moors and hills; he trod the brown soil of the earth, but he also looked long up into the green branches and the warm gusty sky of May, and savored the fragrant winds.

It might truly be said of Debussy that in this exquisite score, Nature, in the words of Shelley, has indeed made him her lyre.—Lawrence Gilman, in Harper's Weekly.

The wedding ceremony of Miss Elsa Stark and Lawrence Strelitz took place last Thursday at Temple Emanu El, at 12:30 o'clock P. M. The Rev. Dr. Meyer officiated and Cantor Stark, the bride's father, sang the Marriage Benedictions which he composed himself in honor of the occasion. The Temple Emanu El Choir assisted in the musical part of the ceremony. Miss Josepha Stark, sister of the bride, was Maid of Honor and Miss Josephine Herzog, cousin of the bride, Miss Ruth Goldberg and Miss Rose Frohman, acted as bridesmaids. Harry Strelitz, brother of the groom, was the best man. Josef Stark, brother of the bride, Milton Lichtenstadter and Elbert Kramer were the ushers. Mr. and Mrs. Strelitz left on the same afternoon for a four weeks' honeymoon trip to the Hawaiian Islands and upon their return they will reside at the Marsden Apartments, 41 First Avenue, San Francisco.

The following program with Miss Ruth Waterman, contralto, as soloist was given at Sherman, Clay & Co.

Recital Hall on Saturday afternoon, December 17th: Die Meistersinger (Walther's Prize Song) (Wagner), Estey Pipe Organ; (a) Jean (Burlough), (b) A Red, Red Rose (Hastings), Miss Ruth Waterman, accompanied with the A. B. Chase Player Piano; A Few Minutes with the Victrola:—Dinorah (Shadow Song) (Meyerbeer), Mme. Luisa Tetrazzini; O Sole Mio (My Own Sunshine) (Capua), Emilio de Gogorza; Lucia—Mad Scene (Donizetti), Mme. Luisa Tetrazzini; (a) Tzigani Dances, No. 1 (Carrie J. Bond), (b) A Day in Venice (Gondoliers) (Nevin), A. B. Chase Player Piano; (a) Cradle Song (Kate Vannah), (b) Oh, Let Night Speak of Me (Chadwick), Miss Ruth Waterman, accompanied with the A. B. Chase Player Piano; Polonaise (Chopin), Reproduced by the Welte Player as played by L. J. Paderewski.

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TO MUSICAL REVIEW READERS.

By reason of the tremendous demand for Holiday Numbers we had considerably more copies printed than we at first intended to and thus we are enabled to tell our readers that in case they desire to mail a souvenir of California to their friends in Eastern or European cities they can not afford them greater pleasure than by mailing them a copy of the Holiday Number of the Pacific Coast Musical Review containing the beautiful supplement of the Christmas Eve Street Concert of Tetrazzini. No paper has ever been published that was more characteristic of the musical life in California. Single copies are fifteen cents each and they can be had at Sherman, Clay & Co., Benj. Curtaz & Son, Luke Flynn at Kohler & Chase in San Francisco, and at Sherman, Clay & Co., and Kohler & Chase in Oakland. In Los Angeles, the paper can be bought at the Wiley B. Allen Co. Domestic postage for the copy is 2 cents and foreign postage is 4 cents. Copies may also be bought at the office of the paper, 902 Kohler & Chase Building.

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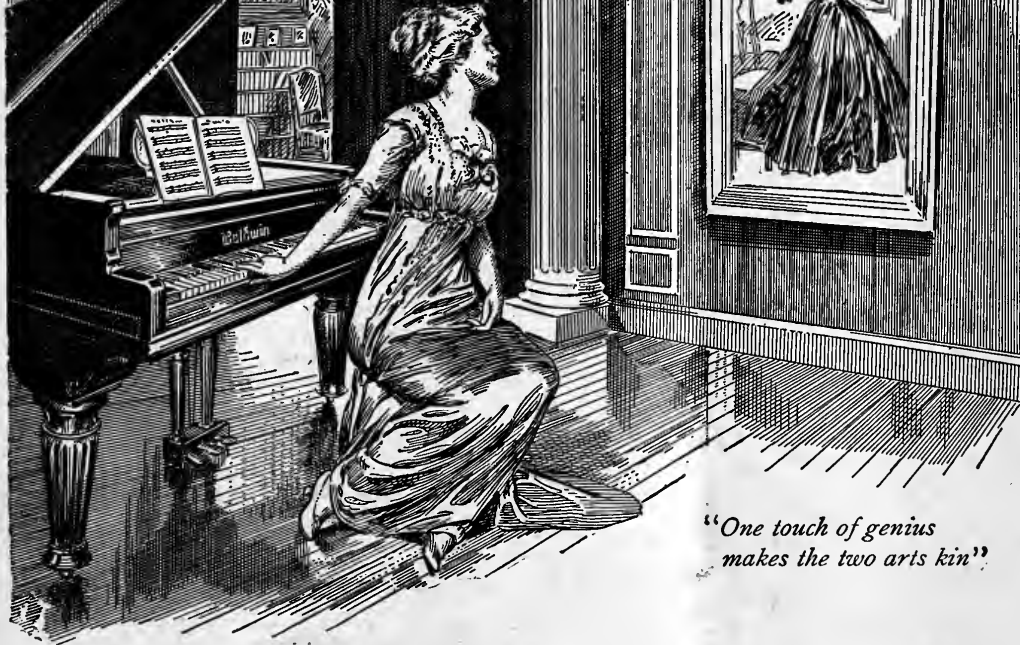
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THE MONTH'S CONCERTS.

During the last two weeks of the month of January there will take place a series of concerts by two artists whom every student of music should hear. These artists are Jaroslav Kocian, the Bohemian violin virtuoso and Pepito Arriola, the wonderful Spanish child pianist. In the Musical Review's Los Angeles letter of this week will be found an intelligent review of the Kocian concerts in Los Angeles, by Julian Johnson who is a critic of intelligent faculties and one who will speak his mind no matter how it may hurt. The readers will find that Mr. Johnson takes particular pains to recommend Kocian to students and we certainly would not consider ourselves worthy of the trust reposed in us by the musical public if we did not call especial attention to this remarkable artist who several years ago already attracted the attention of our music lovers. We can not repeat too often that listening to great artists is a very important phase of one's musical education. A violinist who has spent years in study and artistic execution before the most fastidious musical publics of the world has been able to assimilate a certain amount of knowledge which it is worth while for anyone to share. It is well enough to study compositions and learn how to interpret them according to the elucidations of the teacher, but unless one has diligently listened to what the great artists have to say one is not competent to set standards by which to guide one's own musical life. We have often been asked by pupils and their parents as to our opinion regarding certain futures of students and we have always maintained that unless such student is sufficiently enthusiastic to demand to hear other artists and even save his pocket money in order to be able to buy tickets, his parents are throwing away their money on his musical education, for without such enthusiasm there can never be a real musical soul and consequently there can never result a truly great musical career. A violin pupil who is indifferent when an artist like Kocian comes to this city will never possess sufficient temperament to become a musician of superior faculties. A truly great musician can not be an indifferent musician. This is a truth that cannot be successfully refuted.

Pepito Arriola is even of greater artistic importance to the piano student than Kocian is to the violin student. Anyone of our readers who has studied musical history, and we trust there is a large proportion among our subscribers who have done so, will remember the wonderfully romantic character of Mozart's early triumphs. At those times an artist was especially severely criticized as the masters that lived at those times did not

look easily on while one interpreted their compositions. Still Mozart at the age of eight and ten astonished the musical world with his intelligent and supremely artistic execution. The skepticism that prevails today looks rather askance at anyone who would dare to come before the public and state that he was able to duplicate Mozart's artistic triumphs, and yet why should it not be possible today to produce a genius, if such a thing was possible a century or two ago? When musicians like Arthur Nikisch who is one of the severest judges of musical performance in the world, proclaims a youth the equal of those who by means of intelligence and individuality are justified to be classed as virtuosos—then we have no right to dispute with Nikisch the veracity of his statement. Besides a number of the most conventional and most difficult-to-please musical raconteurs in the world have echoed Mr. Nikisch's statement even going so far as to proclaim Pepito Arriola the "re-incarnation of Mozart." While there is no way in which to judge whether or not these comparisons with the dead genius are really deserved, it must at least be admitted that a youth of ten years of age who can so enthuse matured minds as to inspire them to go back over a century to find a sequel must be an extraordinary child of the Muse and must be worth while listening to. Now we maintain that anyone who plays the piano and can remain indifferent while such a wonderful genius is visiting this city can not be a talented musician, for if he were his curiosity and temperament would insist upon it that he hear such an unusually gifted child—a child that notwithstanding his tender years possesses the almost marvelous gift of interpreting the classic compositions with the intelligence and fluency of a matured mind and with an individuality that is nothing short of a miracle. We sincerely hope that the music studying body of San Francisco will demonstrate that its musical taste and enthusiasm is en rapport with the reputation which this city has recently gained as a musical community.

DEGENERATION OF CAFE MUSIC.

Some time ago the Pacific Coast Musical Review was able to point with pride to the excellent character of the music that appeared upon the programs of the more important of San Francisco's great cafes. Ferdinand Stark at the Bismarck, Bernat Jaulus at the Portola-Louvre, Gino Severi at Techau Tavern and other less important places presented to the public a musical bill of fare that was in every way a delight and no mean educational feature in the development of musical taste in this community. But the last few months have wrought a sad havoc in the programs of the leading cafes which are gradually becoming more and more a sequel to the cheap vaudeville houses that desecrate art and entertainment in this city. We have lately visited several of the leading cafes and have been struck with the change for the worse that has taken place. Instead of noticing Messrs. Stark and Jaulus proudly leading their orchestras in selections of classical music, we note a series of vaudeville numbers of the lowest type as compared with musical standards. The singing is execrable and sadly out of tune, the program is intermingled with vaudeville attractions of the least artistic character and the atmosphere of our cafe programs seem to approach the nickelodeon and the moving picture level. Leaders like those mentioned above are sitting with bent shoulders sawing away at their fiddles without ambition and without pride the worthless music of the dives and

the musicians seem to have lost all spirit and energy. What a sad change! Only recently, Ferdinand Stark, a prince of cafe musicians, resigned his position in disgust saying that he would rather wash dishes than disgrace his art in such a manner as the management of the Bismarck Cafe desired him to do. Fortunately this vaudeville stunt at the cafes is only temporary and it is gratifying to assume that sooner or later the public will become tired of this sort of thing as it is being dispensed today and will again demand good music at the leading cafes. The commercial spirit of vaudeville managers who desire to place people that cannot make their living anywhere else in places where no admission is charged has unfortunately created a temporary cesspool of entertainment. But the survival of the fittest has always been a law of nature that no one could break with immunity and we are ready to predict that sooner or later our cafes will again return to the elevating and inspiring custom of dispensing high class musical programs among their patrons.

We are very anxious about the prospects of that Million Dollar Opera House about which the Chronicle was so enthusiastic a few weeks ago. In an editorial last Sunday that paper spoke feelingly about the readiness with which the public forgets sensational news items. No doubt the sensation sprung by the Chronicle about the opera house and the symphony concerts is already forgotten by the public, by the paper and by the promoters. Surely these are wondrous times in which we build opera houses and organize permanent symphony orchestra over night and forget them next day.

There is lots of music in the air now-a-days. While you walked unconsciously down Market street last Saturday afternoon you were suddenly aware of a peculiar buzzing sound in the atmosphere. If you thought it came from the music studios in the Kohler & Chase Building, you had another guess coming. It was simply an airship that executed frisky movements in the balmy ether. These birdmen are somewhat reminiscent of a Wagner opera entitled The Flying Dutchman.

The visit and prospective concert of Siegmund Beel is another proof of the effect that artists born in San Francisco may be efficient and brilliant, without requiring to conquer their first triumphs away from home. Mr. Beel was recognized as a truly remarkable violinist and ensemble player before he left his native city. London simply sustained the judgment already pronounced by San Francisco, as it did in the case of Tetrizzini.

Melville Marks, one of the managers of the Columbia Theatre, was recently arrested for violating the fire laws of this city. Instead of taking his medicine like a man he tried to involve another manager who is at the same time a stock holder in the Columbia Theatre. When we used to go to school it was considered a contemptible thing for a fellow student to do when he bore tales to the teacher. If such action was contemptible among school children, how much more loathing is it among men. But the treatment that many people receive from the Columbia Theatre management is well in line with the action of Melville Marks who, in order to excuse his own carelessness in the matter of observing the law, tries to get someone else in trouble with himself.

KOCIAN, VIOLIN VIRTUOSO.

Jaroslav Kocian, the Bohemian violin virtuoso and one of the most important of the violinists now before the public, assisted by Maurice Eisner, an American pianist will give three concerts at Christian Science Hall, offering programs of rare interest and beauty. Kocian was a Sevcik pupil and added to the great technical gifts so strongly developed by "the master of Prague" he possesses a deep musical insight and is equally authoritative in its renditions of the severe classics and the works of the modern masters. A glance at his programs will at once show the eclectic education of this gifted artist. Here is the program of this Sunday afternoon, January 15th: Concerto G Minor (d'Ambrosio), Kocian; (a) Sarabande, (b) Præludium, (J. S. Bach), Kocian; (a) Humoresque (Kocian), (b) Adagio (Ries), (c) Zephyr



JAROSLAV KOCIAN

The Distinguished Bohemian Violin Virtuoso

(Hubay), Kocian; (a) Nocturne Op. 15, No. 2 (Chopin), (b) Etude (MacDowell), Eisner; Palpiti (Paganini), Kocian.

The second concert will be given next Thursday night, January 19th, with the following offer: Concerto D major (Tschaikowsky), Kocian; Fantasia Impromptu Op. 66 (Chopin), Eisner; (a) Largo, (b) Allegro assai (J. S. Bach), Kocian; (a) Serenade (Kocian), (b) Andante Sostenuto (Goldmark), (c) Farfalla (Sauret), Kocian; Rhapsodie No. 4 (Liszt), Eisner; Hexentanz (Witch's Dance) (Paganini), Kocian.

For the farewell concert, Sunday afternoon, January 22d, the following program has been selected: Symphonie Espagnole Op. 21 (Ed. Lalo), Kocian; Piano Solos (a) Hymne Au Printemps (Kocian), (b) Cavatina (Cui), (c) Moto Perpetuo (Ries), Kocian; Perpetuum Mobile (Weber-Godowsky), Eisner; Faust Fantasia (Wienlawsky), Kocian.

Seats for all the Kocian concerts are on sale at Sherman Clay & Co's. and on Sunday the box office will be open at the Hall after 10 A. M. Kocian will play in Oakland, next Friday afternoon, January 20th, at Ye Liberty Playhouse at 3:30 repeating the opening program with the new Concerto by d'Ambrosio. For this event seats will be ready at Ye Liberty box office next Monday morning.

THE BEEL CONCERTS.

It is announced by Manager Greenbaum that Sigmund Beel, the violinist who has been concertizing and teaching abroad for the past fifteen years and is now on a visit to this city, will give two recitals at Christian Science Hall, the dates being Thursday night, February 2d, and Sunday afternoon, February 5th. As Mr. Beel possesses many friends and admirers in this city and as many of our best teachers are former pupils of Mr. Beel's an exceptionally enthusiastic welcome will be given the splendid artist. Mr. Beel will play in Oakland on Friday afternoon, February 3d, at Ye Liberty Playhouse.

PEPITO ARRIOLA.

Every few years we hear of the discovery of a musical genius among children and while many such really possess unusual and astonishing gifts and talent it is indeed rare that any of them develop these talents into anything substantial and as a rule after a few years career as "Wunderkinder" these prodigies are never again heard of. Of course there are exceptions, for Josef Hoffman who played in public at the age of five is now one of the world's greatest masters; Teresa Carreno who played a Beethoven Concerto with the Thomas Orchestra at the age of eight still ranks as the greatest living woman pianist; Jean Gerardy played a violoncello concerto with the Berlin Philharmonic Orchestra at the age of seven. The most wonderful of all the "Wunderkinder" was Mozart who appeared in public at the age of five and who continually grew and who died at a comparatively youthful age leaving a musical literature behind him that will live as long as the art of music exists.

Pepito Arriola, a young Spanish lad now about twelve years old has been called "the re-incarnation of Mozart." This lad at the age of two was able to play works he heard his mother play as soon as she had finished them. At the age of three he appeared in concert in Paris and attracted the attention of Arthur Nickisch who advised his parents to send him to Leipsic, where he would personally superintend the lad's education. At the age of seven Pepito played the Liszt Concerto in A major with the Gewandhaus Orchestra of Leipsic, under Nickisch. Since that time he has played with the leading orchestras of the world and given recitals in the principal musical centers of the world. The lad interprets the works of Beethoven, Bach, Schumann, etc., as they appeal to him and not as his teacher taught him. He is imbued with the capacity to think and feel for himself and when Arriola plays it is not the parrot-like performance of the usual child artist. To hear Arriola is to hear an artist who THINKS about his work.

Manager Will L. Greenbaum announces three concerts by this "boy-wonder" to be given at Christian Science Hall on Tuesday and Thursday nights, January 24th and 26th, and Sunday afternoon, January 29th. At the first concert the following program will be given: Sonata Op. 53 (Waldstein) (Beethoven); (a) Nocturne, B major Op. 62, No. 1, (b) Preludes, C major, G major, F sharp minor, and E flat major, (c) Polonaise, A flat major Op. 53 (Chopin); Prelude Op. 3 (Rachmaninoff); "Warum," Vogel als Prophet (Schumann); (a) Liebestraun, (b) Hungarian Rhapsody No. 6 (Liszt).

At the second concert the offering will be as follows: 28, D flat major, B flat minor, B minor and A major, Fantasia and Fugue G minor (Bach-Liszt); Preludes Op. Scherzo, B minor, Op. 31 (Chopin); Arabesque (Schumann); Pres du berceau, Etude (Moszkowski); "La Campanella" (Paganini-Liszt).

The last Arriola concert, Sunday afternoon, January 29th will offer Beethoven's "Sonata" Op. 2, No. 3, a Chopin group consisting of the "Valse" in C sharp minor, "Mazurka" B flat major, "Etude" in D flat major and the "Ballade" Op. 23, "Octave Study" by Leschetizky, "Tocata" by Jonas, "Gavotte" by Gluck-Brahms and Liszt's "St. Francis Walking on the Waves."

Seats for these interesting events will be ready at Sherman Clay & Co's. next Thursday morning, January 19th. On Friday afternoon, January 27th, Arriola will play in Oakland at Ye Liberty Playhouse, presenting the same program as on his opening night in this city. For the Oakland concert, seats will be ready Monday, January 23d at Ye Liberty box office only.

THE CURRENT "HARPER'S WEEKLY."

The issue of "Harper's Weekly" for January 7th is largely devoted to the automobile. Among articles dealing with this subject are: "The Motor in the New Year"; "Selling a Car"; "Motoring in Winter"; "First Aid to Broken Cars"; "The Well Kept Car 'At Home'"; "The Horse and the Motor-Car"; "Motoring on European Highways"; "Automobile Horns." In "Joy-Riding of the Real Kind" Harold Whiting Slauson contributes a humorous feature to this number. John Kendrick Bangs resumes his amusing "Table d'Hôte Talks," George Jean Nathan writes upon "Romances of the Recruiting Offices," and Herman Scheffauer contributes a thrilling story entitled "Laocoon." This issue contains William Winter's review of dramatic conditions in New York and the usual editorial and humor features.

The Music Teachers' Association will give a pupils recital at Century Club Hall on Tuesday evening January 17th. A particularly well chosen program has been prepared for the occasion.

AN EXTRA TETRAZZINI CONCERT.

There have been so many demands for another concert by that golden-voiced singer, Tetrazzini, so many having been unable to obtain admission to her previous concerts that Manager Leahy has been prevailed upon to present "la diva" in one more concert the date being next Saturday night, January 21st, at Dreamland. Requests for any particular numbers should now be sent to Will L. Greenbaum at Sherman Clay & Co's. Paul Steindorff and his excellent orchestra will again lend their assistance and it is safe to prophesy that another packed house will greet this well beloved artist. The sale of seats opens next Wednesday, January 18th at Sherman Clay & Co's, and the 1500 balcony admission tickets at the minimum price of one dollar will be placed on sale in advance so that the unpleasantness of having to wait in line at the box office will be obviated. Of course Tetrazzini will sing all her favorite arias which no one else sings quite as does this song-bird. As an example of a God-given gift of voice Tetrazzini's name will live for some time.



MME. JOHANNA GADSKI

Who Gave Her First New York Concert This Week
(See Page 10).

LATE NEW YORK NOTES.

The Manuscript Society's second private concert is to be given at the National Arts Club, No. 119, East Nineteenth street, next Thursday evening, when the entire programme will include works by Ernest R. Kroeger of St. Louis, one of America's leading composers. Mary Jordan, contralto, Maurice Nitke, violinist, Hans Kronold, cellist, and Laura Sedgwick Collins, reader, will take part.

* * *

Arrangements have been completed by Dr. Henry M. Leipziger, Supervisor of Lectures of the Board of Education, with Daniel Gregory Mason of Teachers' College, Mr. and Mrs. Barclay Dunham, Mrs. Mary Hill Brown and others to give special courses of lecture recitals during the new year under the auspices of the Board of Education. De Witt Clinton High School, P. S. No. 165, One Hundred and Eighth street and Amsterdam avenue; No. 1, the Hudson Park and Ninety-sixth street, branches of the Public Library, and Public Schools, Nos. 59 and 169 have been set apart as music centres.

* * *

The programme which Carolyn Beebe, pianiste, and Edouard Dethier, violinist, will play at their second sonata recital in Mendelssohn Hall next Wednesday evening will include Ciaccona in G minor by Vitali, sonata in A major by Franck, sonata in A major by Mozart and sonata in G major by Stojowski.

Mr. Sigmund Beel will accept a limited number of professional and advanced pupils in the higher art of violin playing and ensemble work. In San Francisco until April 10th.

For terms, etc., address Mr. Sigmund Beel, care of Sherman, Clay & Co., San Francisco, Cal.

THE WEEK IN

SAN FRANCISCO

By ALFRED METZGER

THE GERVILLE-REACHE CONCERTS.—A casual glance at this year's concert itinerary reveals a fact that is deserving of quite a little attention at this time. The ambitious management of the Metropolitan Opera House in New York, is not satisfied with engaging distinguished operatic artists for a certain number of grand opera performances in the American metropolis. It has now become jealous of the concert managers and is trying to get a little ready money by dividing the efforts of its operatic artists between the performances at the Metropolitan Opera House and a series of recitals on transcontinental concert tours. It is a well known fact that in case of success there is more money in the concert work than in the operatic work for the artists as well as for the managers. But there is one artistic fact that must be considered in this late fad among the management of the Metropolitan Opera House and that fact consists of a vast variety of talents and faculties between purely grand operatic artists and concert artists. No one thoroughly conversant with interpretative musical art, can deny the truth that an efficient operatic artist is not necessarily a great concert artist and vice versa. This season has so far brought us Antonio Scotti, Bernice de Pasquali and Gerville-Reache and early in the New Year we are to hear the tenor, Bonci. We are well aware of the fact that these artists have scored a distinct success upon the operatic stage, but have they made good in concert from an artistic point of view? Have they made a sufficiently strong impression upon our concert going public as to be able to draw large audiences in case of a return engagement? Have they really proved themselves to be in the same class with our recognized concert singers? These are questions that may be well worthy of consideration on the part of the managers who are endeavoring to use the publicity gained by operatic artists by reason of the space devoted in daily papers to grand opera performances. Let us place our concert artists on one side and we have here such singers as Galski, Sembrich, Schumann-Heink, Tilly Koenen, Ludwig Wullner, Emilio de Gogorza, David Bispham and their class, on the operatic side of the house we have Bernice de Pasquali, Gerville-Reache, Antonio Scotti and Alessandro Bonci. Is there at all any similarity of artistic effort among these groups? Or have we here two separate types of artists of which each stands alone and expounds a separate and distinct cause in the world of music? And if each really represents a separate and distinct type of interpretative art is it of advantage to the music student and the serious disciple of the muses to stand by and watch how one distinct type of artist is gradually forced into a field that rightfully belongs to another type of artist just for the sake of gaining a few dollars from a gullible public? And still further let us muse whether the public is, after all, so gullible as to stand idly by while the field of the pure and intellectual concert artist is being invaded by the operatic artist who belongs behind the footlights and among the scenic splendors of the operatic stage. In one or two instances where the operatic artist has become a sensational success the public may become aroused by a curious feeling to see such a famous person, but as to actual artistic influences we are certain that they are not attained. Concert singing is one art and operatic singing is another art and these two arts can not be transposed. Only a few rare exceptions exist when an operatic singer has conquered the field of concert work. But in every instance such operatic singer studied many years before he or she had fathomed the mysteries of the classic song literature. Therefore we claim that it is a dangerous precedent on the part of the New York managers to send out upon the concert tours, operatic artists who have hastily studied a concert repertoire without that serious research and that profound study which is absolutely necessary for the adequate revelation of classic song literature.

Last Thursday evening, Sunday afternoon and Tuesday evening we had an opportunity to listen to Mme. Gerville-Reache who made such a deep impression at

the Manhattan Opera House of New York last season when she proved herself an ideal interpreter of the modern French Opera. According to Henry T. Finck, whom we consider the foremost of the New York critics, Madame Reache made a particular impression in the Massenet operas where her remarkable histrionic talent backed by a naturally beautiful voice seemed to dovetail into the requirements of the modern French school of opera. When we listen to Madame Reache we are compelled to agree with Mr. Finck in his estimate of this artist. The moment she opens her lips to emit the first tones from her throat we are thrilled by a voice of such remarkable warmth and timbre that we breathe a sigh of relief to be able to listen at last to a real contralto of recent discovery and not to a mezzo-soprano such as most heralded contraltos usually happen to reveal themselves. The middle and lower positions of Madame Reache's voice are particularly beautiful, possessing that resonance and vibrancy which so many admire in the genuine contralto voice. There is also evident a beautiful bell-like quality in the high register, but unfortunately this bell-like quality is quite frequently strained to a point of reediness when the singer is carried away with the dramatic spirit of a modern song and, by means of intensity of declamation, forgets to pay attention to beauty of tone quality. This same strain to secure a dramatic effect quite often influences the singer to force her lower notes and obtain from an otherwise remarkably beautiful vocal organ an unnecessarily pinched timbre. There is just one great difference between operatic singers and concert singers, namely, one has cultivated repose and deliberateness of interpretation and the other has cultivated abandonment and spirited exhilaration requisite for theatrical purposes. Gerville-Reache is no doubt too young in experience to have secured that repose and that tranquility of temper which a concert singer requires, if she desires to interpret the classics of vocal literature with that intellectual grasp which the masters have bestowed upon it. We can not cite a finer example of lack of repose than Madame Reache's interpretation of the Erlking which was delivered with a hastiness of tempo and a lack of deliberation that really spoiled the entire composition and failed to impress the listener with the dramatic weight of the song.

Madame Reache's strength lies in her splendid grasp of the newer French songs which she very skillfully sings in mezzo voce. Here she shows herself a truly brilliant artist who has natural adaptability for the work she has mapped out for herself and we can readily see how she must have stirred the hearts of her listeners in the rendition of the newer French operas which combine exhilaration of temperament with an opposite effect of tranquil semi-forceful lyric coloring. We do not agree with the critics who consider Madame Reache's forte her temperamental flights of dramatic abandonment, for here her beautiful voice suffers invariably by reason of unnecessary strain which is particularly apparent in the higher notes. It would be unfair for us to contend that Madame Reache will not, sooner or later, overcome these defects of her concert singing. She certainly is not too old to acquire repose and she evidently is not unwilling to take suggestions. And if Madame Reache is open to suggestions we should advise her to abandon the German Lied from her programs and restrict herself to operatic arias and especially the beautiful French songs which need just exactly such missionariness as Madame Reache to reveal their unquestionable beauty. Songs by Saint-Saens, Gluck, Massenet, Chamade, Thomas, Godard, Gounod, Debussy, Max Guss, Victor Masse, Meyerbeer, Bemberg, Coquard and Hahn are worthy of being more familiar to our modern concert goers than has been the case so far and Madame Reache is doing a splendid missionary work in introducing us to such gems of vocal literature. We have already a goodly number of concert singers that adequately interpret the German songs and unless Madame Reache desires to be compared unfavorably with those artists who have made a life study of these songs she would do well to establish for herself a reputation in the interpretation of the French chanson which she interprets with exquisite chic and unquestionable savoir-faire.

Another suggestion we would like to make to Madame Reache is that she should not change her program without due notice to the audience. It is true, there are a good many people who know that such change has been made, but there are also a good many students who are not familiar with song literature and who might be misled to believe that the title of the song printed upon the program was the one sung by the artist. It is not wise to permit the pupil to be the subject of such a mistake. There were a number of songs upon the Reache pro-



MME. GERVILLE-REACHE
The Great French Contralto

grams which were familiar to the writer and there were many that were not. In one or two instances we could only discover the change made by the artist by following the words which did not seem to fit to the subject as propounded upon the program. Now if WE had our doubts as to the text and title of the substituted songs how much more doubt must a student have had who does not possess the experience in concert attendance that we do. Arbitrary changes of programs are very annoying and they should not be permitted. Madame Reache revealed herself as a sufficiently distinguished artist to entitle her to a better attendance at her concerts than was the case. This apparent lack of interest in the concerts of artists who are not so well known here is not at all flattering to the musical intelligence of the people of San Francisco and every time we note this indifference we are wondering why there are so many people reading this paper here. It can not be lack of funds, for every pupil who has enough money to take lessons, must have enough money to attend a concert now and then which is equally as necessary to a musical education as a lesson. Madame Reache proved in many respects a remarkable exponent of song literature and a student could well have learned from her. There are altogether too few interpreters of French songs that a student could well afford to neglect to hear one who is such a splendid defender of the cause of modern song literature.

We do not wish to close this review without calling attention to the beautiful accompaniments of Gyula Ormay. We know of no accompanists that visit this city during the course of a concert season that are superior to Mr. Ormay. He possesses that very repose and tranquility of temperament which we consider so necessary for the concert platform and if Madame Reache had adapted herself in the rendition of her German songs to the style of accompaniment such as Mr. Ormay so ably reveals, we would have had no reason to find fault with her interpretations of these works. Producing a beautiful singing tone which was made particularly effective by means of the really splendid Mason & Hamlin piano, which was used on this occasion, adapting himself readily to the mood and changes of the soloist concentrating his mind upon the purely musical atmosphere of the songs, Mr. Ormay revealed himself at this time as he has on so many previous occasions as an accompanist to the manner born and a musician who understands how to refrain from making himself too prominent without losing a particle of that involuntary pre-eminence which the accompanist par excellence must exhibit if he desires to be a background to the work of the soloist. No artist need be afraid to entrust herself or himself to the care of Gyula Ormay who seems to

have solved the problems of musicianly accompaniments in a most decisive manner. Regarded from the standpoint of artistic usefulness we must consider the Reache concerts as some of the most enjoyable events of the season thus far. If Alessandro Bonci, who is the remaining operatic artist who has been cast for a concert role, gives as good an account of himself we have no reason to complain of this innovation. And now let me remind you that the Kocian and Arriola concerts are events that everyone should keep in mind and should attend for the sake of San Francisco's reputation as a musical community.

BUSONI CREATES SENSATION IN NEW YORK.

(Special Dispatch to the Pacific Coast Musical Review.)

New York, January 9, 1911.

The Busoni Recital this afternoon at Carnegie Hall was a most unusual success. People were frantic with enthusiasm and shouted themselves hoarse. At the conclusion of the program the audience refused to leave until the lights were turned out which was at six o'clock. The tenth special artist recitals by Busoni was announced only yesterday to take place on March 22d and already subscriptions amounting to over five hundred dollars have been received. Boxes have all been sold to the musical Elite of New York at today's concert among whom were Mr. Muhler, Nordica, G. Schirmer, Welte and other distinguished musicians and musical people. The Busoni ovation was altogether a most extraordinary affair.

A TRIBUTE TO CHESTER HEROLD.

[From the San Jose Mercury, January 1st.]

The many friends and admirers of Chester Herold will be glad to know their favorite tenor has recently received a splendid recognition of his unusual talents as a church soloist. For some time past our Coast metropolis has been offering Mr. Herold flattering inducements, but he has steadfastly refused to listen to the voice of San Francisco possibilities. Now the call has become so insistent that it can no longer be denied, and he has accepted an engagement as church soloist for the First Church of Christ Scientist, San Francisco. There were more than thirty applicants for this position, for it is considered to be the best church soloist position in the city, and yet the church sought out Mr. Herold without his making any application. He will be associated with Wallace Sabin, who is the organist of this church and one of the best-known organists in the West.

Many of the local churches, while they rejoice over the fact that Mr. Herold's remarkable voice and winning personality have won for him recognition and honor in the highest musical circles of the Coast, will feel a distinct sense of loss in his being absent from San Jose over Sunday. For more than ten years he has been singing in the churches of San Jose and for the last three years has been soloist for the First Church of Christ Scientist. His work has won for him a wide recognition in concert and lyceum lines, but most of all has he endeared himself to the San Jose public by his beautiful spiritual interpretation of sacred music. The best people of our city will feel that this gifted son of the Santa Clara Valley deserves all the success that has come to him, and their best wishes will accompany him as he goes to his new position. Mr. Herold will still maintain his home and his business interests in San Jose and will only be absent over Sunday.

Have you ever noticed that a good many musicians wear long hair? No doubt you have often wondered what is responsible for this habit. We have investigated the source of this condition and have discovered that all those musicians prone to arguments usually hold on to their point of view so tenaciously that when they have come to a breathing spell in their argument about a technical point their hair has grown to an unusual length.

It is wonderful what different impressions one receives when listening to great singers. Here comes Gerville-Reache with a chest register that is really marvelous for its strength and vibrancy and only a short time ago Tetrizzini astonished us with a cash register that was almost beyond belief.



By JULIAN JOHNSON

THE KOCIAN CONCERTS.

Los Angeles, January 8, 1911.

Local music lovers were greatly interested during the past week, in the recital by Jaroslav Kocian. Kocian came here nearly ten years ago a veritable boy prodigy. At that time he had few of the commanding qualities of the mature violinist, but as a drawer of bird-like and absolutely unhampered tone he had few equals. Those who worship at the shrine of precocity therefore acclaimed him as wonderful, and he was much lionized. The Kocian of today is found to be a short, sturdy, very mature man, as blonde as ever, as impassive as ever, and as much the master of his instrument. In everything that he does Kocian proclaims himself the musical child of Sevcik. There is the unimpeachable authority, the facility in rapid passages, the same crystalline brilliance, the genuinely classic interpretation which one finds—we will say—in the work of Kubelik, who is another Sevcik wonder. Of warmth and tonal richness there is not so much to proclaim. But as a master-builder of the classics, as an interpreter before whom you feel that every phrase is rounded in perfect fashion, and each climax and modulation approached with the calm and poise of certainty, he is surely equalled by but few men in the world. For those who admire violin-playing as an art, and for students, Kocian is a perpetual delight. I could not recommend him too highly, in fact, to pupils, and to teachers who desire that their pupils shall have an illustration of what it means to play correctly. During the coming week, Mr. Kocian will give another concert at Simpson Auditorium, and he will be assisted by his boyhood friend and conservatory classmate, Rudolf Friml, now a resident of Los Angeles, and whom Mr. Kocian delightedly discovered in a chance meeting here the other day. Mr. Friml will give several piano solos, and will possibly accompany Mr. Kocian in one or two things, though the bulk of this will fall upon Maurice Eisner, the accompanist who travels with Kocian.

YAW ENDS TOUR.—Ellen Beach Yaw, the Southern California prima donna, is at home on her "Lark Ellen" ranch after a Northwestern tour of several months' duration. Miss Yaw had not proposed to end her travels in the middle of the season, but her artistic flight was brought down by the death of her London friend and helper, Lady Meu, who, as I recorded in the Musical Review a week or two ago, has left Miss Yaw a substantial fortune. The prima donna proposes to turn the bulk of this toward charitable uses, and it is probable that its receipt and disposal will take her to England ere long. On her tour Miss Yaw was under the personal management of her husband, Vere Goldthwaite.

OLGA STEEB DEPARTS.—Olga Steeb, the young pianistic wonder of whom Los Angeles is justly proud, will leave for Berlin this week. She will attempt the unprecedented feat of playing nine concertos with the Berlin Philharmonic orchestra, on March 10th, 18th, and 23d. This is so far the biggest "stunt" in the history of piano playing, as far as my information goes. She has the works down to such a degree of perfection that she is not afraid to essay them with any playing body, and indeed her interpretation of several of them was last year proclaimed, by Berlin's severest critics, nothing less than colossal. "She will be not only one of the greatest pianists in the world, but the greatest pianist," wrote a hard-headed reviewer who had officiated at the artistic birth of keyboard geniuses almost as far back as the latter days of Liszt. At any rate, I have never heard anyone who can approach her in beauty of readings and general effectiveness of performance. Miss Steeb will tour in Southern Germany, and will arrive in Berlin about March 1st. The concertos to be played are the Brahms in D Minor, Op. 15; Beethoven, G Major, Op. 58; Liszt, E Flat, No. 1; Schumann, A Minor, Op. 54; Chopin, F Minor, Op. 21; Tchaikowsky, B Flat, Op. 23; Grieg, A Minor, Op. 16; Mozart, "Kronungskon-



ELLEN BEACH YAW

The Brilliant California Soprano Who Has Just Returned From a Concert Tour Through the Northwest

zert," and Scharwenka's F Minor, Op. 52—which to the honor of Miss Steeb, the composer will direct in person, at her request. Charles F. Keefer, who was a pianist and musical journalist in Berlin before he became manager for Miss Steeb, has gone on ahead to prepare the Teutonic way before his illustrious young protegee.

DE LEON'S WORK PLEASES.—Hardly in the classical line which we have just been pursuing, but melodious nevertheless, is "The Campus," Walter De Leon's musical play, which, notwithstanding considerable rivalry at other playhouses, began its second week at the Grand Opera House on Sunday. Such tunes as "The Old Gym Steps," "Same Old Love," and "Spooks," though hardly developed along the opulently imaginative lines of Mr. Puccini or in the fashion of our cacophonious German friend, Mr. Strauss, have sufficed to tickle the local ear to a whistling degree, and when augmented by the excellent work of the Hartman Company, producing, have made a genuine and unmistakable popular hit.

LEVY ENDS EXPERIMENT.—Al Levy terminated the existence of his "Cafe Chantant" at midnight, Sunday night. This was operated in conjunction with the Portola of San Francisco. "No more for me," said the little caterer impresario, "at least for the present. I don't believe Los Angeles wants a combination of food and high-class vocal music." During the past year, or thereabouts, Levy has presented musical attractions of considerable merit at his well known oasis for the hungry, at the corner of Third and Main streets. A number of artists of note have appeared in brilliant selections, and the series of its concerts reached its apogee, in all probability, during the engagement of Johanna Kristoffy, prima donna, who scored a vocal hit not only by her singing, but as well by her beauty and magnetic personality. Mlle. Kristoffy remained as a principal attraction more than two months. One feature of the late concerts, however, has been retained by Mr. Levy. This is the Kammermeyer orchestra, which has provided a fine menu of classic and popular melody there for the past six months. As the leader of a cafe orchestra, E. C. Kammermeyer seems to have struck the proper medium of popular favor, and his efforts have been warmly applauded.

MCBURNIE RECITAL.—Thomas N. McBurnie, Chicago baritone who is here visiting relatives in Hollywood, will give a recital at Simpson Auditorium next Thursday evening. Mr. McBurnie will be assisted by



OLGA STEEB

The Successful California Pianist Who Has Left For Berlin to Begin a Concert Tour.

Mrs. M. Hennion Robinson, at the piano. His program includes a variety of classics in French and Italian, powerful modern German songs by Sinding, Kaun and Weingartner, and several beautiful modern ballads in English.

AT VON STEIN'S.—The semi-annual distribution of scholarships of the Von Stein Academy will take place next Thursday evening at the Auditorium of the Gamut Club, on South Hope street. As usual, there will be an excellent musical programme. At the 191st pupils' recital given at the school on the last evening of the old year, the following programme was presented: Helen Perry, Third Movement Sonatina in C, (Clementi); Blanche Perry, Petite Tarantelle, (Heller); Dorothy Garrison, Spinning Song, (Elmenreich); Stella Smoot, First Movement Sonatina, (Clementi); Thela Wyman, Etude, (Lebert); Ruth Whittington, Sonatina, (Kuhlau); Lance D. Smith, Sonatina, (Kuhlau); Lloyd Heron, Violin Solo, Bach Air G String; Dorothea Vogel, Sonatina, (Kuhlau); Anna Hayes, Album Leaf, (Kirchner); Hazel von Stein, In the Month of May, (Behr); Kenneth Tipton, L'Avalanche, (Heller); Selma Siegelman, Chaconne, (Durand); Lola Diegel, Souvenir, (Jadassohn); Augusta McGilliard, Venetian Boat Song, (Mendelssohn); Genevieve Edwards, Feu Folet, (Liebling); Reta Mitchell, Sonatina, Op. 14, No. 1, (Beethoven); Ethel Leaver, Rondo in C, (Beethoven); Nellie Brigham, Valse in E Minor, (Chopin); Mona Newkirk, Waltz in A Flat, (Chopin); Clarence Bates, Sonata in D Major, (Beethoven); Clara Rusaakov, Valse Caprice, (Strauss-Taussig).

THIN PAPER IN BOOKMAKING.

The growth of the thin-paper idea in bookmaking of late years is quite striking. The difficulty of making the paper light enough and yet opaque has been overcome, and readers appreciate the comfort of a volume easy to hold in the hand and occupying little space on the shelves. Moreover, the thin-paper leaf, once turned, stays turned, and the book laid upon its back remains faithfully open at the required page. Even the Encyclopaedia Britannica is to have a thin-paper form, and the publishers of the thin-paper edition of Thomas Hardy say that an increased demand for his works has actually been stimulated merely by the convenience of the new form.

SHORT ITEMS OF INTEREST.

A musical evening was tendered to Mrs. Carrie Brown Dexter at the Madison Apartments in Oakland, on Friday evening, January 6th. The assisting artists were: Jack E. Hillman, baritone, Ashley C. Pettis, pianist, E. M. Hecht, flutist and Dr. H. J. Stewart, musical director. The program included six compositions by Dr. Stewart, namely, songs from the Legends of Yosemite including Great Chief of the Valley, (El Capitan), The Lost Arrow (Hulmoo), Spirit of the Waves (Tis-sack), Spirit of the Evil Wind (Bridal Veil Falls), and "Were I a Rose" and "Summum Bonum." The complete program was as follows: Four American Indian

Songs—(a) From the Land of the Sky-Blue Water, (b) The White Dawn is Stealing, (c) Far Off I Hear a Lover's Flute, (d) The Moon Drops Low, (Cadman), Mrs. Dexter; (a) Sing Me a Song of a Lad that is Gone (Homer), (b) Twilight (Rummell), (c) When the Roses Bloom (Reichert), (d) To a Messenger (La Forge), Mr. Hillman; (a) Andante in F (Beethoven), (b) Widmung (Schumann-Liszt), Mr. Pettis; Duets—(a) Oh That We Two Were Maying (Henschel), (b) La ci darem (Don Giovanni), (Mozart), Mrs. Dexter and Mr. Hillman; Charmant oiseau (David), Mrs. Dexter and Mr. Hecht; (a) Scherzo in C minor (Chopin), (b) Intermezzo (Leshchitzky), Mr. Pettis; Songs from the "Legends of Yosemite" (H. J. Stewart), (Poems by Allan Dunn), (a) Great Chief of the Valley (El Capitan), (b) The Lost Arrow (Hum-moo), (c) Spirit of the Waters (Tis-sack), Mr. Hillman; (a) Spirit of the Evil Wind (Bridal Veil Falls) (From the "Legends of Yosemite") (H. J. Stewart), (b) Were I the Rose (H. J. Stewart), (c) Summum Bonum (H. J. Stewart), Mrs. Dexter.

Miss Cordelia Grylls, recently established here from London, England, announces a free Half Hour of Song on January 20th at 3:30 p. m. at Sherman, Clay & Co's, Recital Hall. No tickets of admission will be required. The program will be as follows: (a) Parte il pie, (b) Occhi Belli (Old Italian), (c) Ch'io mai vi possa (Handel); (a) Songs My Mother Taught Me (Dvorak), (b) Schlummerlied (Schubert), (c) Wenn ich frueh (Schumann), (d) How Deep the Slumber (Loewe-arr. by A. L.); (a) Les Presents (Chaminade), (b) Sweetbriar (M. S.) (Wallace Sabin), (c) O, Lovely Night (Landon Ronald), (d) Pastorale (Old English).

We are in receipt of a very handsome program from the Chicago office of the Baldwin Company which was presented at the musicale given at Baldwin Hall, 262 Wabash Avenue, Chicago on Sunday afternoon January 8th. The selections rendered were as follows: Player Piano—Egyptian Ballet (A. Luigini), A Day in Venice—Dawn, Gondoliers, Venetian Love Song, Good Night (Nevin); Vocal—The Omnipotence (Die Allmacht) (Schubert, Jennie F. W. Johnson; Violin—Walther's Prize Song (Wagner), Hejre Kati (Jeno Hubay), Wally Sapphic Ode (Brahms) Lenz (Spring) (Eugen Hildach), Jennie F. W. Johnson; Player Piano—In the Autumn (Overture) (Grieg), Edw. H. Miner; Violin—Legende (Wieniawski) Two Mazurkas, Kulawiak, Obertass (Wieniawski), Wally Heymar. Concerts under direction of Samuel B. Garton.

At the regular Player Recital in Sherman Clay & Co's. Recital Hall on Saturday afternoon January 7th Charles E. Lloyd, Jr. was the soloist and Frank L. Graniss presided at the player piano. The complete program was as follows: Serenade (Tittl), Estey Pipe Organ; (a) The Bandolero (Leslie Stuart), (b) Who Is Sylvia? (Schubert), Mr. Charles E. Lloyd Jr., with Steinway Pianola Piano Accompaniment; A few minutes with the Victrola—I Hear You Calling Me (Harford-Marshall), John McCormack; Samson et Dalila (Delilah's Song of Spring) (Saint-Saens), Jeanne Gerville-Reache; Elisir d'Amore (Una Furtiva Lagrima) (Donizetti), Enrico Caruso; Graceful Dance, op. 4 (Votteler), Steinway Pianola Piano; (a) Armorer's Song (Robin Hood) (De Koven), (b) The Indifferent Mariner (Bullard), Mr. Charles E. Lloyd Jr., with Steinway Pianola Piano accompaniment; Liebeswalzer (Moszkowski), reproduced by the Welte Player, as played by Clotilde Kleeberg. The subject of the front page photo engraving was a splendid reproduction of the likeness of the great master Franz Liszt.

The Berkeley Musical Association will give its second concert of the first season on Tuesday evening January 17th in the Berkeley High School Auditorium. The artists will be Jaroslav Kocian, the eminent Bohemian violinist and Maurice Eisner, pianist.

There are various kinds of permanent symphony orchestras. Some of them are established permanently by liberal subscriptions from public spirited citizens, others remain permanently unestablished through the efforts of millionaire committees asking the common people for the money which the millionaires are too stingy to produce.

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"THE NIGGER" AT THE SAVOY THEATRE.

"The Nigger," which is being played at the Savoy this week, is the work of Edward Sheldon, whose first play, "Salvation Nell," was written when he was barely past twenty. That play, despite its crudity, gave promise that its youthful author would be heard from again and in "The Nigger," Mr. Sheldon has justified the hopes that were had of him. While "The Nigger" is by no means perfect, it shows the author capable of thinking big ideas in terms of the stage and if he retains the courage of youth to grapple with the big things of life and if he continues to improve in his technique, he is destined to make a name for himself as a dramatist. The play is the story of the sublime courage of Philip Morrow, Southern gentleman, successful planter, first sheriff and then governor, engaged to a beautiful girl and in every way the spoiled child of fortune. He learns that his grandmother was a quadroon and his father was illegitimate; it can be hushed up completely if he will but veto the prohibition bill but with magnificent courage he signs the bill, resigns his office, gives up his love and resolves to face the future branded as a negro, but with firm faith that somehow it will come out all right so long as he follows the dictates of his conscience.

It is a powerful, gripping play which holds the attention throughout and Mr. Sheldon must have a big imagination to have conceived such a noble character but a firmer grasp of dramatic technique would have enabled him to set the character into the play in such a way that the full force of his sacrifice would have been driven into the minds and hearts of the audience deeper than it is. The first act is set in a beautiful Southern garden and the story unfolds fairly well up to the mutual love confessions of Morrow and Georgie. Then the action of the play halts to introduce the lynchers after the negro for "the usual crime." The negro has crawled to Morrow, in defiance of the mob, and regardless of the danger to his nomination for Governor, determines to do his duty, but the mob gets the negro and the curtain falls on Morrow in despair because he has not been able to give the protection of the law to the negro. The hurrying horses, the yelping hounds, the cries of the mob, and the terror of the bestial negro combine to make a breathless, exciting scene but the whole episode is but loosely connected with the main action of the play and does not serve the real purpose of an episode which is to help propel the play forward. When the curtain falls on the first act the audience should be in a state of suspense as to the outcome of the clash which should be developed in the first act but in this case the curtain falls on the capture of the negro by the mob which is what might be called a closed incident and while the real clash has been indicated, it has been lost sight of in the excitement over the lynching.

The second act is truly a great act. Morrow is Governor and has determined to sign the prohibition bill, Cliff Noyes, the man most interested in its veto, tells Morrow he is a negro, proves it and threatens exposure. Morrow defies him and then tells the awful truth to Georgie who shrinks with horror from his passionate pleading. In the last act Georgie can not give him up but he sees his duty clearer than she does and the play ends as he steps out to address the citizens to tell them he is going to resign his office. The program announces "Florence Roberts, supported by Thurlow Bergen" but the part of Georgie Byrd is merely that of a beautiful young girl radiant with the joy of life and her only opportunity is the one scene when Morrow tells her he is a negro. In the horror and loathing that the Southern woman would feel, Miss Roberts acquits herself well but the part gives her no opportunity to display her ability as an emotional actress. Thurlow Bergen does not seem to be a big enough actor to play Philip Morrow. In the strong scenes in the second act, he does very well but in the third act he does not rise

to the requirements of the part. In this act Morrow has passed through three days of awful realization and it requires an actor who can portray the torture he has suffered and the sublime courage with which he is facing the future. Rightly acted, and it would take a male Mrs. Fiske to do it, he should have his audience spellbound at the sacrifice as he walks out to his Calvary of renunciation.

All the rest of the company are good, particularly George Barbier as Cliff Noyes. Why will they persist in using a darkened stage? The printed copy of the play states that the time of the last act is afternoon but on the stage the time is changed to evening and the act opens and runs for some time with only one desk light on an otherwise dark stage. On Monday night, Maxine Elliott will open a week's engagement at the Savoy in "The Inferior Sex," a natural comedy in which a woman hater succumbs to the charm of the heroine. That ought to be easy for lovely Maxine.

JOSEPH M. CUMMING.

ORPHEUM.

The merit and novelty of next week's Orpheum programme will become immediately apparent to all who peruse it. The Five Cycling Auroras who have been a feature of the Tower Circus in England and who have been brought to this country for a tour of the Orpheum Circuit, will make their first appearance here. They are classed among the most skillful and daring of cyclists. A leading English newspaper recently said of them, "the easiest things they do make you wonder but their more difficult ones make you gasp." Lillian Burkhart, the popular and accomplished comedienne will reappear after quite a lengthy absence and is sure of a most cordial reception for she is one of those artistic players who give the audience only their very best work and in whom San Francisco delights. Miss Burkhart's contribution will consist of a miniature drama of which report speaks most highly and which is called "What Every Woman Wants." She will have the assistance of Cleo Madison, Stanley Twist and Cecil Metcalf. Julius Tannen "The Chatterbox" will introduce his clever and amusing monologue. His performance is notable for its originality and his imitations are remarkable reproductions of the originals. Nothing more clever in mimicry has been heard than his imitations of De Wolf Hopper, David Warfield and Raymond H. Hitchcock, but he does not depend upon these for his success as an entertainer, for his monologue is the greatest hit of his performance. Ernest Scharff, said to be the most versatile musician in the world, will give a taste of his quality. He plays with equal skill the Bugle, Xylophone, Trumpet, Lyre, Harmonica, Violin, Bellpiano, Trombone, Bandonim, Shawm Saxophone, Drum, Cello, Guitar, Banjo and Mandolin. Charles Leonard Fletcher and his company will return for next week only with the interesting drama, "His Nerve." Elise, Wulff and Waldorff, the famous Hanlon Brothers and Bonita and Lew Hearn will close their engagement with this bill.

ALCAZAR THEATRE.

Marion Crawford's last and finest play, "The White Sister," will be given its initial presentation in a stock theatre next Monday evening at the Alcazar, with Evelyn Vaughan in the title part, Bertram Lytell as Captain Giovanni Severi, Viola Leach (her first appearance) as the Countess Chiamonti, Louis Bennison as Monsignor Saracinesca and the remainder of the company in suitable roles. Viola Allen starred in this play last season, and when it was presented at the Savoy Theatre the critics pronounced it one of the strongest dramatic offerings of the year. Belasco & Meyer secured it when they reengaged Miss Vaughan and Mr. Lytell, on account of the chances it would afford those clever people to display their best acting qualities, and a

similar reason caused the management to defer Miss Leach's debut as an Alcazar. As the Countess Chiamonti, she will have the most favorable opportunity to do effective acting that a second leading woman was never afforded.

THE CHOCOLATE SOLDIER AT THE SAVOY.

Brimming with melody and effervescent with the satiric humor of George Bernard Shaw, "The Chocolate Soldier" will come to delight local theatre goers with all the elaborate equipment of the splendid Whitney Opera company including the Whitney Opera Comique Orchestra on Monday evening, January 23d, to the Savoy Theatre. Entirely an unknown quantity, this opera marched into New York last season and won for itself success unequalled in the last two decades, and then entered Chicago and compelled a greater praise than Chicago critics had ever before given light opera. Not only is the melodious score by Oscar Straus real music, overflowing with the appealing sensuousness of the Viennese love music and whirling, gypsy-like marches that, if one may judge by the fragments that have preceded its coming, set the toes to tingling and the heart to beating, but the story contains delightful comedy, its plot is consistent and plausible, and the characters are human beings doing human things in an explainable way.

"The Chocolate Soldier" has been eagerly seized upon by those optimistic critics who believe the "average man" is more than ready to welcome true music whether or not it be "catchy," for no opera has been so analytically praised by students of harmony and yet has played to such tremendous audiences during its seasons' stay in New York and Chicago, thereby indicating its equal appeal to the seeker of mere musical entertainment. Viennese in tone, "The Chocolate Soldier" finds its locale in the romantic Drageman Pass of Bulgaria, and Frederic C. Whitney has brought all the quaint costuming, embroideries and martial glitter direct from that region. The company includes Antoinette Kopetsky, the little Bohemian Grand Opera singer to whom all Chicago gave homage; Margaret Crawford, formerly of the Hof-Theatres of Berlin and Dresden; Ilon Bergere as the coquettish Mascha; Arthur Grover, an English baritone of unusual reputation; Frank Belcher, a well known San Franciscan and Edmond Mulcahy who played the bouffe roles with the New York and Chicago organizations, the much-praised Singing Chorus and the Whitney Opera Comique Orchestra of thirty-five players that helped make the success of the work since its beginning in this country, making altogether the largest light opera company of the theatrical year.

Frank L. Frick, tenor, a pupil of Madame Isabella Marks, will give a concert at Kohler & Chase Hall on Tuesday evening, January 24th, when the following program will be rendered: (a) Queen of the Earth, (b) Bedouin, Love Song (Pinsuti); The Palms (Faure), Arioso, "Pagliacci" (Leoncavallo); The Asra (Rubinstein), The Wanderer (Schubert), Ah! so Pure "Martha" (Flotow), Aria, "Aida" (Verdi). Mrs. Mable Ordway Brookover, accompanist.

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San Francisco Oakland Berkeley



THEATRICAL GOSSIP FROM NEW YORK.

New York, December 25, 1910.

SYNDICATE THEATRES SHUT DOWN.—The following letter from Chicago which appeared in the New York Review speaks for itself: If further evidence were desired of the sad state of the frazzled syndicate with regard to attractions, the plight of its theatres here at the present time and is announcement of coming attractions furnish it. Powers' Theatre and the Colonial actually are closed this week. While it is customary for first-class attractions playing the one-night stands to lay off the week before Christmas, it is only in cases of desperation when leading theatres in cities the size of Chicago are dark at that period. If the Syndicate had enough shows, Powers' and the Colonial certainly would not be closed. Their darkness is one of the most talkative confessions of weakness yet made by Klaw & Erlanger. Further indication of the Syndicate's straits lies in the fact that when the Colonial reopens it will be with Raymond Hitchcock in his old show that Chicago grew tired of, and that the best that can be found for the Chicago Opera House is "Three Twins," which already has played four engagements here to steadily diminishing business. "The Country Boy," jumped from New York, will be the next play at Powers'.

* * *

Philadelphia, Pa., December 23d.

DOLLAR PRINCESS "ROASTED" IN PHILADELPHIA

—Trust the Philadelphian to have his own opinion no matter what other people think. For instance "The Girl in the Train" was a decided success with the Quakerites and found no responsive chord in New York. On the other hand "The Dollar Princess" was a rage in New York and when it came to the Chestnut Street Opera House last Monday Philadelphians took a look at it and immediately said it was not as good as "The Girl in the Train." Trust Philadelphia to have its own opinion every time. The critics all gave the credit to Leo Fall's music, but the enthusiastic praise for the entire production which was confidently expected did not occur. Donald Brian, who was featured, was acknowledged to be a graceful dancer, but the critics all wished nature that were pointed out in the reviews gave the public an impression that luke-warm praise was being bestowed. For this reason nothing very great is expected of the Philadelphia engagement of "The Dollar

Princess," which is scheduled to remain through the holidays.

* * *

CHOCOLATE SOLDIER A HIT.—"The Chocolate Soldier" still leads the van at the Garrick in Chicago, playing to twice as much money as any other attraction in town; it will leave two weeks hence to fill engagements in St. Louis and Kansas City, and will be followed by "The Prince of Pilsen" for two weeks, after which will come Forbes Robertson in "The Passing of the Third Floor Back."

[This production will appear at the Savoy Theatre week after next.]

* * *

David Warfield's new play by David Belasco is on the subject of spiritualism. It is called "The Return of Peter Grimm" and will be performed for the first time in Boston on January 2. This is what Mr. Belasco says about it: "Its subject matter represents an altogether unusual departure in dramaturgy—that is, the putting upon the stage, in concrete dramatic form, the great riddle of the ages—is there life after death?"

David Warfield will have the role of Peter Grimm, whose return to earth constitutes the action of the play. The supporting cast will include Marie Bates, Janet Dunbar, Marie Reichardt, John Sainpolis, Thomas Meighan, Joseph Brennan, William Boag, John F. Webber, Percy Holten, and Tony Bevan.

The San Francisco Conservatory of Music will give the following program at its forthcoming concert at Golden Gate Commandery Hall, Tuesday evening January 17th: Part One—Offenbach—Barcarole, Strings and Piano, Violins, Misses M. Easton, A. Valentino, M. Abielle, Messrs. N. Kinell and W. Swanson; Viola, Miss F. Bowers; Cello, Mr. C. Kuss; Piano, Miss May Coffey; T. D. Herzog, Instructor; Mendelssohn—Op. 62, No. 6, Piano Solo, Miss Hattie Koster, Pupil E. S. Bonelli; Phelps—A Telephone Romance, Monologue, Miss Gladys Geogge, Pupil of the Ethel Cotton Studio of Expression; Beethoven—Sonata op. 27, No. 2, 2 Part Invention No. 13, Piano Solo, Miss Atha Gutman, Pupil E. S. Bonelli; Schaefer—Twilight Idyll, Violin Solo, Mr. Julius Lister, Pupil T. D. Herzog, Accompanist Miss May Coffey; Tosti—Chanson d' Automne, Gomez—Sweet Pretty Maiden, Vocal Soli, Miss Pauline Hayes, pupil F. Ziliani; Part Two—Parker—Mammy Lizzy, Play in One Act; Characters: Mammy Lizzy, Ramona Pearce; Miss Eliza-

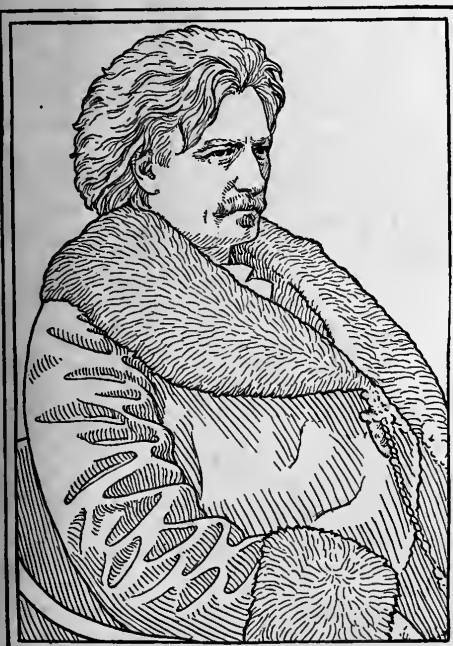
beth, Gertrude Reichardt; Little Blanche, Lee Chapman; Ralph, Tom Simpson; Scene—Room in Miss Elizabeth's Home, Produced under the direction of Miss Ethel Cotton, by pupils of the Cotton Studio of Expression; Bach—Fugue op. 21, No. 1, Liszt—Paraphrase Rigoletto, Piano Soli, Miss Aline Lang, Pupil E. S. Bonelli; Meyerbeer—Shadow Dance, Vocal Solo Miss Phyllis Clayes, Pupil F. Ziliani; Alard—Fantaisie de Concert op. 47, Violin Solo, Miss Maud Lang, Pupil R. Laraja, Accompanist Miss Aline Lang; Bach—2 Part Invention No. 2, Brahms—Hungarian Dance No. 6, Piano Soli, Miss Etta Rahlman, Pupil E. S. Bonelli; BeBeriot—Souvenir de Boulogne, Violin Solo, Mr. Vels Kinell, Pupil T. D. Herzog, Accompanist Miss Esther Hjelte.

* * *

Mr. and Mrs. Arthur Fickenscher gave the program at the sixty-eighth recital of the Fresno Musical Club on Thursday evening January 5th. The program was as follows: Pur di cesti, o bocca bella (Lotti-1667-1740), The Lass With the Delicate Air (Arne-1719-1778), Come Away, Come Away Death—Twelfth Night (Hesse), Niemand hat's geseh'n (Loewe); Tema Con Variazioni (Alessandro Scarlatti—1649-1757); Dream Thro the Twilight (Strauss), La Mort des Amants (Debussy), Faery Song, The Wind (Fickenscher); Etudes op. 25, Nos. 1, 2, 3, 9, (Chopin); Aghadoc (Brockway); Magic Fire Music from Walkure (Wagner); American Indian Songs: (a) From the Land of the Sky Blue Water, (b) Far off I Hear a Lover's Flute (Cadman), Four Geisha Songs (a) Song of the Plum Tree, (b) Song of the Pine and Cherry, (c) Pillow Song, (d) Song of the Well Rope (Dalhousie Young), Tuscan Stornella—O Rosa, Rosa (Fairchild); Campanella (Liszt); Merce, Dilette Amiche from I Vespri Siciliani (Verdi).

* * *

The pupils of Miss Delia E. Griswold gave an excellent program at Kohler & Chase Hall on Tuesday evening, December 13th. Owing to a number of the students being indisposed on account of colds the chorus had to be omitted and various other changes had to be made. However, the event was enjoyed by a large audience and Miss Griswold was fully rewarded for the annoyance that the indisposition of several of her best pupils occasioned. Miss Griswold sang "The Merry Brown Thrush" by Dudley Buck, an aria from Saint-Saen's "Samson et Delilah" and an Arditti Waltz. Miss Florence Hyde was the able accompanist.



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New York, January 1, 1911.

AT THE METROPOLITAN.—The second and last performance of "Parsifal" this season at the Metropolitan Opera House will take place tomorrow afternoon with Mme. Fremstad as Kundry and M. Burrian in the title role. The rest of the cast will be as usual, including M.M. Amato, Goritz and Witherspoon, "Faust," with Geraldine Farrar, Mmes. Maubourg and Mattfeld and M. Jadowker, Gilly and Rothier, followed by ballet divertissements by Pavlowa and Mordkin, will be given Monday evening. "Tristan und Isolde" will have its first hearing this season on Wednesday, when Mme. Weidt will be heard for the first time here as Isolde.

PHILHARMONIC PLANS.—Gustav Mahler has arranged an All-French programme for the New York Philharmonic concerts of January 3d and 6th. Edmond Clement, the tenor who sang at the Metropolitan Opera House and the New Theatre last season, will be the soloist. The MacDowell Chorus (Kurt Schindler, conductor), will assist in the introduction of two novelties for orchestra and chorus, an "Ode to Music," by Chabrier (with Clement singing the tenor part), and the choral music written by Bizet for his "l'Arlésienne" Suite. A symphonic poem, "Iberia," by Debussy, and Chabrier's "España" also will be played. Debussy's "Iberia" is the second of three "Images pour Orchestra," Spanish in character. The third was first performed in this country by the Philharmonic Society, under Mahler, at Philadelphia, November 15th. "Iberia" will now be heard for the first time. It was introduced at a Colonne concert in Paris, February 10, 1910. The "Ode to Music" of Chabrier, also new, was composed for the dedication of a house in Paris which Rostand and Chabrier planned to take for a series of musical entertainments. The Enesco Suite, another novelty, Oriental in color, is dedicated to Saint-Saens. Enesco, a Roumanian of French education, won the Grand Prize for fugue and counterpoint at the Paris Conservatory.

NEW YORK SYMPHONY.—The Symphony Society of New York, Walter Damrosch conducting, will give its fourth Friday afternoon concert at the New Theatre on January 6th, when Mme. Yolando Mero will be the soloist. Mme. Mero will play on this occasion and the following Sunday, Liszt's A major concerto for pianoforte. The programmes of these two concerts will be different in all other respects, however. On Friday afternoon the programme includes Brahms's fourth symphony, Johann Strauss's waltz, "Be Embraced, Oh! Ye Millions" and Dvorak's "In the Spinning Room." On Sunday afternoon, Mendelssohn's Italian Symphony will occupy the place of honor on the programme. This symphony, which was inspired by Mendelssohn's Italian journey in 1830-1831, has not been heard in New York before this season. The programme will close with Liszt's tone poem, "Mazeppa," the programme of which is to be found in Victor Hugo's poem, "Les Orientales."

VOLPE ORCHESTRA.—The second subscription concert of the Volpe Symphony Society, Arnold Volpe conductor, will take place at Carnegie Hall, Sunday afternoon, January 8th. Alessandro Bonci, tenor, will be the soloist, and for the American feature, which has now become an established part of Mr. Volpe's plan, an unfamiliar work of MacDowell will be given. The programme will be as follows: Symphony, No. 3, A minor (Scottish), (Mendelssohn); Aria, "Una furtiva lagrima," from "L'Elisir d'Amore," (Donizetti); Menuetto and Finale from String Quartet, Op. 59, No. 3, (Beethoven); String Orchestra; Tone Poems, "Hamlet" and "Ophelia," Op. 22, (MacDowell); "Ohe Gelida Manina," from "La Bohème," (Puccini); Overture, "William Tell," (Rossini). The companion tone-poems after Shakespeare, by MacDowell, were composed in Paris in the winter of 1885. These works of MacDowell are almost unknown to the public, and an interest attaches to them not only as unfamiliar works of the dead American composer, but also as his impression of the characters of Hamlet and Ophelia.

NORDICA CONCERT.—Two Wagner programmes of special interest, as they contain scenes from the music dramas seldom given in concert, will be presented by Mme. Nordica and the New York Symphony Orchestra, Walter Damrosch conducting, in Carnegie Hall, on Wednesday afternoons, January 4th and 11th. The program of the first concert includes excerpts from three of the Ring dramas. From "Das Rheingold," the final scene, "The Entrance of The Gods" into Walhalla, will be heard. Mme. Nordica and Barron Berthald will sing the whole of the third scene from the first act of "Die Walkure" in English. This is said to be the first time that this scene has ever been given in concert form since the performance of Act 1 by Dr. Leopold Damrosch in 1876, when Mme. Pappenheim sang Sieglinde and Bischof, Siegmund. This will be followed by two excerpts from the second act of "Die Walkure"—the "Ride of the Valkyries" and the "Fire Music." Three excerpts from "Die Gotterdammerung" will complete the program. Mme. Nordica and Barron Berthald will be heard in the first act duet, "Zu Nüren Thaten"; the orchestra will play "Siegfried's Rhine Journey," and Mme. Nordica will conclude the program by singing the final scene from the "Gotterdammerung"—the Immolation of Brunnhilde.

BOSTON SYMPHONY.—Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, January 12th and Saturday afternoon, January 14th respectively, has elected to play at the evening concert Lalo's Symphonie Espagnole which he has never played here. On Saturday afternoon he will play the Mendelssohn concerto. On Thursday evening, Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal number and for Saturday afternoon the Second Symphony of Sibelius in D major will be the principal work.

MUSIC NOTES.—The second concert of the sixth season of the Marum Quartet will take place on Thursday evening at Cooper Union and introduce to New York audiences a new composer in N. M. Ladoukhine, whose quartet in F major will be played for the first time in this country. Ladoukhine, who was born in 1861, was a student of composition under Sergei Tanejeff at the Conservatory of Moscow from 1879 until 1886 and later became professor of harmony and orchestration in the same institution. He has composed for string and complete orchestra and has written many children's songs. Ludwig Marum has also placed on the programme Beethoven's sonata in G major for violin and piano and Haydn's quartet in G major. Mrs. Ludwig Marum, soprano, who will be the soloist, has selected three songs by Jense which are written to verses by Moore, Keats and Paul Heyse. Mrs. Marum will sing them in English for the first time. She will also sing Kurt Schindler's "Fairy Song." Mr. Schindler will be the pianist. The third and last concert of the Marum Quartet will be given this year on Monday, January 30th, and not as usual on Thursday evening.

Ferruccio Busoni, the pianist, who returned to this country last Wednesday with his wife, will open his musical season in New York on the afternoon of January 9th, when he will play a recital in Carnegie Hall at 3:30 P. M. Busoni's program is as follows: The Four Ballads by Chopin; Six Etudes by Liszt—Mazeppa, Ricordanza, Feux Follets, Appassionato, Andantino Capriccioso, and La Campanella, after Paganini. Two Legends by Liszt—St. Francis of Assisi, The Sermon to the Birds; St. Francis of Paula walking on the Waves, Reminiscences de "Don Juan," Fantasia.

The second of three recitals of chamber music for wind instruments by the Barrere Ensemble will be given at the Belasco Theatre on Monday afternoon, January 9th, with the following programme: Rondin (Beethoven), two oboes, two clarinets, two horns, two bassoons; Dixtuor, two flutes, two oboes, two clarinets, two horns, two bassoons; Quatuor (Air Vaire) (Rossini), flute, clarinet, horn, bassoon; Petite Suite (Claude Debussy), (Transcription by Marcel Tournier), two flutes, two oboes, two clarinets, two horns, two bassoons.

For his song recital in Carnegie Hall, Wednesday afternoon, January 18th, Edmond Clement has arranged a varied programme which will give the French tenor an opportunity to display not only his versatility, but his newly acquired knowledge of English. There will be five groups, including, among others, songs of Massenet, Faure, Hahn, Georges, Grieg and Berge. The songs in English will be Kurt Schindler's "Adoration," "Chadwick's "Oh, Let Night Speak of Me," Harriet Ware's

"Wind and Lyre," C. W. Coombs's "Her Rose," and Henschel's "Morning Hymn."

Mme. Gadski's first appearance in Manhattan this season will be in special Wagner programmes to be given by the Philharmonic Society at Carnegie Hall, January 10th and 13th. Mme. Gadski has filled a long list of important concert engagements on the Pacific Coast and in the larger cities of the Middle West. She is now appearing in opera in Chicago and will soon journey East.

The Flonzaley Quartet's second Mendelssohn Hall concert is scheduled for Tuesday night, January 24th, the composers to be represented being Haydn, Emil Moor, Hugo Wolf and Beethoven.

The German lieder singer, Reinhold von Warlich, will give his first New York recital in Mendelssohn Hall, Tuesday afternoon. The programme which Mr. von Warlich will sing is as follows: "Liederkreis" (words by Eichendorff), (Schumann); Early English Songs—Since First I Saw Your Face (17th Century), (Ford), Go to Bed, Sweet Muse (1608) (Robert Jones), Drink to Me Only (17th Century) (Ben Johnson), Blow, Blow, Thou Winter Wind (18th Century), from Shakespeare's "As You Like It" (Arne), It Was a Lover and His Lass (17th Century), from Shakespeare's "As You Like It" (Morley); Scotch and English Ballads—The Bonnie Earl o' Moray (Traditional old Scotch Melody), arranged by Malcolm Lawson, King Henry, My Son (Very Old Sussex Ballad), arranged by Lucy Broadwood, Three Ravens (16th Century), arranged by A. Somerville, Cupid's Garden, Origin Unknown; German Ballads—Herr Oluf (Herder) (Loewe), Der Wirtin Tochterlein (Uhland), (Loewe), Erlkonig (Goethe), (Loewe).

The Adele Margulies Trio will give its second chamber music concert of the season in Mendelssohn Hall, next Thursday evening, when the following programme will be played: Trio, op. 19, E major (Robert Kahn), Sonata, op. 18, D major, Piano and Cello (Rubinstein), Trio, op. 15, G minor (Smetana).

Mme. Sembrich, who yesterday settled on January 31st as the date of her return to Europe, will give her first song recital in Hamburg during the early part of February. She will later sing in Berlin, Dresden, Vienna, Budapest and all the leading cities of Germany and Austria. In May she will give two song recitals in Paris, where she will present for the first time there programmes composed exclusively of the songs of Schubert, Schumann and Brahms. Mme. Sembrich will give her last recital here in Carnegie Hall on Tuesday, January 24th.

The New York Symphony Orchestra, Walter Damrosch conducting, will assist the Ben Greet players, Monday afternoon, January 2d, in their presentation at Carnegie Hall of "A Midsummer Night's Dream." The orchestra will play the incidental music which Mendelssohn has written for this play of Shakespeare, including the overture, nocturne, scherzo and the celebrated Wedding March.

Next Wednesday afternoon in Mendelssohn Hall, the second chamber music concert of the Olive Mead Quartet—Olive Mead, Vera Fanoroff, Gladys North and Lillian Littlehalls—will be given.

Cecile M. Behrens, the New York pianist, who has been devoting much of her time to ensemble playing, will soon be heard in recital in this city, when she is to have the assistance of Reinhold von Warlich, who will sing a group of songs.

The Miles. Naimskra, Marya, the pianist, and Zofia, violinist, the talented Polish musicians, who are proteges of Paderewski, will give a sonata recital in this city early in February, when they will make their New York debut. Marya Naimska was a pupil of Cesar Thomson, while her sister finished her studies under the guidance of Theodore Leschetizky. Paderewski is personally interesting many of his New York friends in the forthcoming recital by these musicians.

Fannie Bloomfield-Zeisler, the pianiste, will play her annual New York recital in Carnegie Hall next Saturday afternoon. Her programme is interesting.

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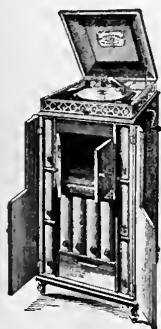
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MUSICAL REVIEW'S THEATRICAL PAGE.

Our readers will no doubt have noticed that we have begun a regular theatrical page in the Pacific Coast Musical Review last week. We are progressing very rapidly in concluding arrangements whereby it will be possible for us to secure accurate information about visiting theatrical companies before they come to San Francisco. In Los Angeles, Julian Johnson, the musical editor of the Los Angeles Times, will keep us informed. The Portland Oregonian will furnish us the information from Portland, Ore. And we shall depend upon the columns of the Denver Post to tell us about those companies that come here by way of Denver. We shall depend for our information upon these sources as long as we find them reliable and as soon as we discover that we can not rely upon this source of information, we shall endeavor to seek other means to furnish the theatre going public of San Francisco with reliable information regarding visiting theatrical troupes until it can depend upon its local critics. We shall be absolutely impartial in giving this information. If a company that visits the Columbia Theatre happens to be good we shall say so and if a company that visits the Savoy Theatre happens to be bad we shall say so. We believe that the management of the Savoy Theatre is perfectly willing to stand by this test, for it is but rarely indeed that an unsatisfactory company visits that playhouse. Now, the management of the Columbia Theater and its friends will try to tell our readers, who are influenced by our advance information, that we will publish favorable reports about the productions that will visit the Savoy Theatre and unfavorable reports about the companies that will appear at the Columbia. All we ask of our readers is to test our department and find out for themselves and not condemn us before they have had a chance to find out whether we intend to be honest with the people or not. It is, of course, to the interest of the management of the Columbia Theatre to belittle our paper and our sources of information, but there is nothing so convincing as to discover that personal experience bears out the advance information contained in this paper and we shall be so careful in the selection of our sources of information that we can well afford to let the management of the Columbia Theatre sneer at us, for the people will find out for themselves that we are in the right.

SINGING IN ENGLISH.

Appropos of our controversy regarding singing in English we desire to quote a letter recently received by Herman Perlet, the well known musical director, who resides in this city, from Madison Corey of the W. H. Savage forces of New

York. A man of Mr. Corey's experience certainly ought to know what he is talking about and we do not hesitate to print his letter in full in the editorial columns of this paper:

"I can quite understand how galling it must be to a composer who has devoted his time, his talents, his heart and soul to a composition designed to give pleasure to others, to find that in his own country there is no field for his work until after it has been produced abroad and secured the stamp of approval or obtained a prestige, no matter by what means, from some foreigners. It is mighty humiliating to admit that these things are true of the American public, yet that is the reason managers hesitate about taking a chance. I was in Vienna recently and sat in the Royal Opera House listening to one of the old Italian operas being presented in German, two languages which, to my ear, are radically opposed to each other in expression. As I have had dinned into my ears so often, that it is impossible to secure proper expression in English of an opera written in a foreign tongue, I was pleased to note that the Germans did not fall for any such nonsense. I have spent some time in the opera game and I have heard operas in all languages, and I derive just as much pleasure in hearing an opera in English as I do in French, Italian or German, but our public have until recently been very snobbish in this matter, and the foreigners who have been hired to present opera to us in New York have naturally enough insisted upon their own languages. Yet, in Germany, I find that one of our former "Parsifal" and "Butterfly" singers, Mr. McClellan, and his wife, Miss Eastman, are singing in the Royal Opera House in Berlin, and Mr. McClellan was allowed to sing his roles in English until he could learn them properly in German, which shows the broad-minded manner in which the Germans run their theatre.

It seems a pity to see such sums of money as are spent by wealthy backers of opera companies here in New York, go to waste, and they will continue to lose money just as long as they continue to produce opera in the foreign tongue. The great American public has not got time to study other languages simply for the pleasure of listening to them, and although you can rope them in now and then as a society function, the American still has enough sense left not to be a fool all the time. Mr. Savage has demonstrated that he can give opera in the vernacular and make it pay, and I may add that it has never been a commercial enterprise with him, and I do not believe that any amount of money would tempt him to produce opera in the foreign tongue. The singers whom Mr. Savage brought forth in his English Opera Company are now occupying the best positions in Europe. Miss Rennyson is now in Bayreuth, Miss Ivell recently sang "Carmen" in Berlin, taking twenty-three curtain calls, several opera houses are fighting over the services of Mr. Styles, who has been singing in the Royal Opera House in Vienna, Mr. and Mrs. McClellan are favorites in Berlin, and many others have succeeded also. The day will come when American works will be produced all over the world and in this country they will be sung by Americans and sung in English, and we will have opera houses in all our cities, they will be liberally patronized, they will be a paying investment and they won't need any subsidy either, but that will be after the Americans wake up to the fact that we have got just as much talent in this country as in any other, and that English is a great language after all."

This paper has repeatedly expressed its opinion

regarding the use of exclusively foreign languages upon the programs of concerts or operatic performances. A good many people disagree with us in our position that the American public has a right to demand that it should understand the language in which a song or opera is presented. We wonder what these friends of ours would think if a vocalist would use such words as "Temesvari Hirlap" or "Demagyarorszagi Kozlony" which we find in the circulars of Kocian and which represent names of papers from which certain criticisms are clipped. We suppose that the friends of foreign tongues would rather hear a singer use such language than English and yet it would be difficult to point out the exact beauty of these terms. But then, the human mind is a peculiar invention and there is no use trying to convince anyone contrary to his or her settled and stubborn convictions.

We are receiving from all parts of the country congratulatory messages about the Holiday Number and the enlarged size of the paper. Everyone seems to be surprised that this paper has grown so rapidly and has succeeded so quickly in approaching the Eastern musical papers, in the circumference of its pages. We are planning means to gradually increase the number of pages in the paper and if the musical profession and the music dealers of the Pacific Coast—not to forget the managers—assist us as splendidly as they have done in the past, it will not take us long to give the Pacific Coast the largest, handsomest, most interesting and most independent musical journal published in the world. This is rather a big ambition we know, but with the necessary tenacity, patience and aggressiveness, we believe it can be accomplished.

PEPITO ARRIOLA.

So much has been written and said about the marvelous playing of Pepito Arriola, the twelve-year old piano virtuoso, that there is nothing left to tell our readers about him. The publishing of the three glorious programs that the little chap is to play for us during the coming week will be enough to show our concert goers what the young genius is capable of. Here is the opening program scheduled for this coming Tuesday night, January 24th at Christian Science Hall: Sonata, Op. 53 (Waldstein) (Beethoven); Nocturne, B major, Op. 62, No. 1, Preludes, Op. 28, C major, F sharp minor, E flat major, Poissonaise, A flat major, Op. 43 (Chopin); Prelude, Op. 3 (Rachmaninoff); Warum, Vogel Als Prophet (Schumann); Liebestraum, Hungarian Rhapsody, No. 6 (Liszt).

On Thursday night the following will be the offering: Fantasie and Fugue, G minor (J. S. Bach-Liszt); Preludes, Op. 28, D flat major, B flat minor, E minor, A major, Scherzo, B flat minor (Chopin); Arabesque (Schumann); Pres du Berceau, Etude (Moszkowski); Campanella (Paganini-Liszt).

Sunday afternoon's program will be: Sonata, Op. 2, No. 3 (Beethoven); Valse, C sharp minor, Op. 64, No. 2, Mazurka, B flat major, Etude, D flat major, Op. 10, No. 5, Ballade, Op. 23 (Chopin); Octave Study, Op. 44, No. 4 (Leschetizky); Tocata (Jonas); Gavotte (Gluck-Brahms); St. Francis Walking on the Waves (Liszt). Seats for these concerts are now on sale at Sherman, Clay & Co's. General Admission will be One Dollar.

Pepito will play in Oakland at Ye Liberty Playhouse next Friday afternoon, January 27th at 3:30, repeating the program to be given at his opening concert next Tuesday night. Seats will be ready Monday at the box office of Ye Liberty. If this lad cannot arouse the interest of our music lovers then indeed is our concert business in a bad way this year. Wherever Pepito Arriola has appeared in Europe or America his audiences have grown both in size and enthusiasm at each and every successive concert.

Madame Gadski will be the soloist of the New York Philharmonic concerts of January 10-13 at Carnegie Hall, under Gustav Mahler, when all Wagner programmes will be offered. These will be Mme. Gadski's first appearances in New York this season. About the middle of February she will begin a series of engagements at the Metropolitan Opera House.



Berlin, December 27, 1910.

It will be impossible for me to mention all of the concerts which we have attended since my last letter. Even to give the programmes would consume pages of the Review, for we have heard ten symphonies, eleven piano recitals, Dr. Wullner and a symphony orchestra in "Manfred," the Bach "Christmas oratorio," some song recitals and other musical events, but, I shall at least mention some of the most important concerts. Recently Frederic Lamond gave a Beethoven recital which should not pass without notice, for the programme alone was colossal, opening with the thirty-three variations on a walse by Diabelli (opus. 120) and followed by the Andante Favori, the Moonlight, the Pathétique and the Waldstein Sonatas. I should like to describe my feelings as I came from this concert, for programmes of this magnitude are seldom witnessed. However, Lamond certainly knows how to play Beethoven.

The programme of the second concert of the Bluthner Orchestra was very interesting to students of Brahms, for among other fine works this organization gave his First Symphony in C minor most superbly. (I, for one, shall always remain grateful to Henry Holmes for introducing the master work to San Francisco ten years ago). Another big work upon the programme was the Brahms Rhapsodie (opus. 53) for alto, male choir and orchestra. This work with which I was entirely unfamiliar came as a great surprise. Frau Adrienne von Krans-Osborne of the Royal Opera House of Dresden was heard in the alto role to very fine advantage, for she possesses a most powerful voice and great temperament, and was perfectly adequate to the accompaniment of a full symphony orchestra and a male chorus of one hundred voices.

I am sorry to say that my American friend, Howard Wells, was not more successful in his first Berlin piano recital—but when one takes into consideration that during the same week Rosenthal, Sauer and Godowsky played here, to say the least, it was an unfortunate time for any young American to "come out." Mr. Wells played a refined, genteel programme in a gentlemanly manner, but he is not a virtuoso in any sense of the word.

For his second concert this season, Conrad Anson gave a Chopin evening. In interpreting the works of this composer he was musically interesting, if he proved to be not always authentic, for his playing possesses fine feeling and a poetic, restful charm, notwithstanding the fact that he plays with considerable uncertainty at times. It is no small task to play the B minor and the B flat minor sonatas upon one programme, to say nothing of the second and third Ballades, and a number of smaller works.

Emma Koch, assisted by the Bluthner Orchestra gave a thoroughly enjoyable Beethoven evening, which was dignified and satisfactory in every way and indeed she proved to be an artist of the very highest intellectual and musical attainments. Her programme opened with the C minor concerto (opus 37) with a cadenza by Clara Schumann, followed by the G major concerto (opus 58) in which she introduced a cadenza by D'Albert and also one by Bulow, and the programme was brought to a close with the E flat major concerto (opus 73).

At the first Elite concert (which corresponds with the St. Francis Art Society concerts of San Francisco), a mixed programme was offered—Godowsky opened the programme with the F minor Ballade, the F minor Nocturne and the A flat Polonaise by Chopin and later Mr. Godowsky closed the programme with the Waldesrauschen and the Spanish Rhapsodie by Liszt. Such absolute perfection of piano playing I have seldom witnessed. These concerts are held in the large Philharmonic Hall which holds several thousand people, and I am sure that Godowsky is one of the few living artists who could have held the attention of such a vast audience with so small a work as the F minor Nocturne. Mr. Godowsky's reading of the Ballade and the Polonaise was almost too perfect; but in the Spanish Rhapsodie which we heard such a short time before with Busoni and the Philharmonic, was one of the greatest dramatic achievements of the season. So incomparably great is Mr. Godowsky's technical equipment, that this greatest of all the Liszt Rhapsodies became mere child's play.

Lila Mysz-Gmeiner sang four Brahms and four Strauss songs with admirable interpretation, but with such an unreliable voice placement! Indeed one could not help but feel that her voice was on the down grade, although she is still a young woman, but there is little natural sweetness in her tones, and her piano work is always flat. However, the Germans always consider interpretation over and above everything else, when it comes to singing. And I have observed so repeatedly that "once a favorite, always a favorite" in Berlin and when I said to the Germans after this concert—"but she sings with such imperfect intonation, and she wavers so off the pitch." Ah", said an old critic to me, "but she is always such a great artist." But they have never heard Tetrazzini or Melba, and they are not judges of perfect intonation in Germany, and furthermore, the German language is not very conducive to perfection of intonation for the language is so hard, and so much of it is so far back in the throat.

Katherine Goodson chose for her Berlin concert the Brahms D minor and the Tschaiowsky B minor concertos, and played with the assistance of the Philharmonic Orchestra. To say that she is a great artist from first to last is saying too little, for her Brahms was highly intellectual and really brilliant in its coloring and she played the Tschaiowsky concerto in such a convincing manner, that she brought all of the house to their feet—critics and all; and she was forced to bow several acknowledgements between each of the movements, and after the final Allegro con fuoco, she wrought the Germans into a real frenzy of enthusiasm. Her octave work in this movement was the finest I have ever heard from any woman—but she had to pay for it, for she has been forced to call off her second recital on account of an injured arm. However, I have never witnessed such lightning octaves from anyone else, save Lhevinne.

The single concert this season by Emil Sauer created the greatest interest, for as you all know, Herr Sauer stands as one of the greatest pianists in all Europe today. His programme covered a wide range of piano literature, although he was not equally successful in all schools of interpretation. His Bach-d'Albert Prelude and Fugue was very dramatic, if it was somewhat too noisy at times, and his reading of the Beethoven Sonata (opus 110) was most masterly and mature. Following this came the Mendelssohn Scherzo (opus 16, No. 2), and it is in such quick, lithe, scintillating works as this Scherzo, that Sauer defies imitation or comparison, for in this kind of piano-playing he is as quick and sharp as lightning. After this Scherzo the audience became so excited that they stood up and refused to be seated until he had played Schumann's "Traumes Wirren" as an encore; and when he finished this electrical number he found his audience still dazed and standing, for in this number Sauer also stands quite alone, for he possesses such thin, delicate fingers and plays this work with such fire and passion. In the Schumann "Faschingschwank" he was not successful, for the work seemed too long, and he played many wrong notes. We sat so very far forward that we could not only see Sauer perfectly, but we were highly amused to see him keeping one eye upon his good friend, Rosenthal (who sat in the first box) as he waded with more or less doubt and uncertainty in parts of the "Faschingschwank" but the infallible Rosenthal was most generous in his smile, and always met the artist's gaze with a rhythmic nod of appreciation and with generous applause at the close of each number. Busoni was also in the audience. In the Chopin Etudes, Sauer is also incomparable, but his nocturne was sometimes a little thin, although the first part of his reading of the Chopin Barcarolle was wondrously beautiful; toward the end he seemed to think he was playing a Liszt Rhapsodie, and treated the Barcarolle as such, and the German critics reproved him for it. Herr Sauer closed his programme with the Rakoczy March (Rhapsodie No. 15) by Liszt, and I have never heard such frantic outbursts of sound come from one piano and one pianist, for he seemed to be all over the piano at once. This legitimate display put the entire audience out of their heads, and Herr Sauer was forced to give three encores before he could again quiet his hearers.

I am sure you will all be eager to hear about Rosenthal's first concert (for we are to hear him, in a second

concert in January at which he is to play only Chopin). His first concert was sold out long before the final day, and his audience was the most distinguished musical gathering I have ever seen in Berlin. He played on an American Steinway which was the first I had heard since we came to Berlin, for the European artists are not very much concerned over the make of their pianos, and they are often badly out of tune, which neither the artist or the audience seem to mind at all. As was to be expected he gave a gigantic programme and played several encores, all of which the world has come to expect from this musical giant. He opened his programme with the Schubert Fantasie (opus. 78) in four movements and never before have I heard this great work so magnificently played. Both public and critics declared it a master reading and notwithstanding the fact that he played many more long and difficult works, to my mind never during the entire evening was he again able to reach such undreamed-of musical heights. His second number was the Schytte Sonata (opus 53) which I had heard him play some years ago both in San Francisco and in Oakland and with which I have since become familiar and from Rosenthal this sonata becomes one of the most sensational and dramatic works in modern piano literature. Herr Rosenthal stirred his audience to a very high pitch of excitement by his playing of a new perpetual motion in octaves by Sauer, which is dedicated to Herr Rosenthal. I can think of nothing but the eternal and perpetual roar of Niagara that was comparable with this work, so long and difficult is it. Upon entering the concert hall to our great surprise we found our seats directly by the side of Herr Sauer, who sat quite alone, and it was an interesting experience to study Sauer's face as Rosenthal played this newest work for the first time in Berlin, and at the close of this triumphant feat, Herr Sauer simply radiated with joy and pleasure and there grew such a panic of excitement among the students to see Sauer's face, that he finally kept his head bowed, and his eyes glued to the floor but the audience had no intention of letting this great new work pass without a second hearing, and to my overwhelming astonishment Rosenthal played it again and this time it was not only faster but played with considerable more fire. The programme closed with the ever popular Strauss-Rosenthal Valse, and several encores followed.

Ernst von Schuch, one of the most celebrated conductors of all Europe directed the Philharmonic Orchestra in a very great concert. The programme included the D minor Symphony by Schumann, and the fourth Symphony of Brahms and not only von Schuch, but the Philharmonic Orchestra were so intensely familiar with these symphonies, that the most abstruse and polyphonic passages in the Schumann Symphony were interpreted in words of one syllable, as it were, and in the Brahms Symphony not only the orchestra and the director, but the entire audience were almost overcome with reverence, for Brahms in any and every form today has a greater influence upon the German public than any other composer. They worship Beethoven from birth, they are always happy when they listen to Haydn or Mozart and they revel in Schumann, and are joyous in Schubert, and they are interested in Strauss—but Brahms is their god of the Twentieth Century.

CHARLES MALLORY DUTTON

Any teacher who tells his or her pupil that they need not attend concerts is either afraid that such pupil will find out that he is being taught wrong or possesses not sufficient artistic intelligence to be a musical educator. If a teacher does not possess the confidence of his pupil to a sufficient degree to depend upon his loyalty, the sooner such pupil leaves him for another teacher the better it will be for both parties. Every pupil should be made to understand that listening to great artists is one of the most important phases of a musical education.

Next Tuesday evening, Pepito Arriola will make his debut in San Francisco. We sincerely hope that no student or teacher of music will try to find an excuse for not attending this event. Objections to Christian Science Hall as a concert room, or the location of the hall, or rainy weather, or another appointment previously made are not sufficient excuses for a genuine musical mind to remain at home when such an extraordinary genius is visiting this city.

THE WEEK IN

SAN FRANCISCO

By ALFRED METZGER

THE KOCIAN CONCERTS.—When Kocian visited this city about ten years ago the writer did not have the pleasure to hear him and he has ever since listened enviously to the reports of those who were fortunate enough to attend his concerts at that time. We heard so many enthusiastic comments on this remarkable artist's performances that we entertained a sincere wish that some day we could hear him and join all those enthusiasts in their eulogies of the great violinist's art. Well, the opportunity arrived at last, and we were able to hear Kocian last Sunday afternoon. After hearing so many local musicians and students tell us in the most extravagant terms of their admiration for this virtuoso we certainly expected to see a larger attendance. We really are unable to understand the workings of the mind of those violin students who continually spend money on their musical education and then fail to attend the concerts of visiting violinists. How is it possible for them to gain a thorough education in their respective instruments, if they do not take sufficient interest in their art to listen to great masters interpret the classic compositions? To our way of thinking no pupil will ever become a serious musician, if he does not listen carefully to the concerts of visiting artists. We can understand how a violin student can not summon up sufficient enthusiasm to attend the concerts of a vocalist or a pianist, although he really ought to hear all the artists, but we utterly fail to comprehend the action of those violin students when they fail to visit the concerts of great violinists. There surely is something wrong with their musical education, or if it is not, then there is something radically wrong with their temperament and it is certain that they will never become true artists. Concert attendance is absolutely necessary in order to cultivate artistic tastes and without concert attendance no pupil can possibly hope to become a useful member of the musical cult, and we make this statement with the full conviction of its truth as gathered during twenty years of experience in the musical arena.

We could even explain a student's absence from the Kocian concerts on the plea of not having heard him before and consequently awaiting the expression of opinion on the part of his friends, so that he does not expend his hard earned money uselessly; but Kocian has been in this city before, has made a decidedly deep impression and has earned the unanimous approval of everyone able to judge an excellent concert. And still there seem to be violin pupils in San Francisco who can not summon up sufficient enthusiasm in their chosen instrument to visit the concert of one of its most distinguished masters. This is a situation that is, we must confess, beyond our ken. This lack of interest on the part of certain violin students cannot be due to money stringency. Any pupil who possesses sufficient money to pay for his lessons, most assuredly has money enough to buy a concert ticket with. It is simply an inexplicable indifference that should be a source of shame to any one who studies the violin. We sincerely hope that the piano pupils of San Francisco will not make such a bad showing when Pepito Arriola gives his concerts next week. It is the duty of every music teacher in San Francisco to see to it that concerts are better attended. We also noticed a sad absence of members of musical clubs. If a musical club can not instill sufficient enthusiasm in its members except to educate them to hear great artists at a greatly reduced price and consequently stay away from public concerts, we are afraid more harm than good is done by its organization. The musical life of a community is mirrored in its concert attendance. And if the concerts of great artists are not well attended here then there is something radically wrong somewhere. One way out of this dilemma is to organize a club the duty of which shall be to attend concerts in a body and recognize the visiting artists in an official manner. The Pacific Coast Musical Review has long harbored this idea and we shall sooner or later be able to successfully fulfill our plans in this direction.

Those who heard Kocian at Christian Science Hall last Sunday afternoon certainly had no reason to regret their determination to attend his concert. The first half

of the program was devoted principally to the more serious classical compositions such as the d'Ambrosio Concerto in G minor, the Rameau Sarabande and Rigaudon played by Eisner and the Bach Andante and Præludium. This was a program that no serious violinist could well afford to miss. It placed the virtuoso immediately upon the highest pinnacle of musicianship and virtuosity. Any violinist who can play the d'Ambrosio and Bach numbers in the manner in which Kocian played them, most assuredly stands in the front rank of latter-day concert artists. His tone is large, commanding and sonorous. His technic is brilliant, scintillating and pure. His interpretation is scholarly, intelligent and sound. His style is broad and deliberate. In short Kocian is a violin virtuoso of the purest type and a musician of the most severe school. One of the genuine features of his program was his own composition entitled "Humoresque." Here humor alternated with pathos. At times you could hardly suppress a laugh and immediately afterwards involuntary tears in laughing eyes testified to the sadness. It was a smiling through tears that Kocian has effected in this Humoresque. Here it was amusing to watch certain music lovers who believe because the composition is entitled "Humoresque" that it is necessary that they should laugh. We watched certain people at that concert who laughed every little while as if they wanted to show they knew what it was all about. The trouble, however, was that they laughed at the wrong places. There is particularly one very comical place in this composition where one lonely pizzicato note between two rather graceful musical periods creates a decidedly saucy effect. The entire work is very graceful and melodic and should become a great favorite with students.

Kocian's masterly technic became particularly evident during the rendition of Paganini's "I Palpiti" which concluded the program. The audience that attended the Kocian concert was an exceptionally musical one and became increasingly enthusiastic the further the concert progressed. At the end of the concert there was a veritable ovation and the artist has every reason to feel proud of his San Francisco reception. It is now to be hoped that at his farewell concert tomorrow afternoon the Hall will be crowded, or else the violin pupils of San Francisco certainly have lost the high estimation which this paper has hitherto entertained for them.

We are glad to acknowledge here that Mr. Kocian's accompanist proved to be one of the most competent pianists whom we have heard in conjunction with the great artists. He possesses that fine musical sensibility that permit him to assimilate the ideas of the soloist and successfully introduce them in his accompaniments. Maurice Eisner is in every way a consummate artist and he was greatly aided in his work by the magnificent Steinway piano which possessed a tone of splendid mellowness and sweetness. Mr. Eisner was also successful in his interpretations of the solo pieces by Rameau, Chopin and MacDowell. His Chopin work was particularly delightful. He is more a romantic than a bravura player and leaves a most excellent impression by reason of the charming emotionalism that permeates his recital. The two artists combine to make a concert program that is well worth while hearing and really ought to be heard by every serious musician and music student of this city.

THE TETRAZZINI FAREWELL.

This Saturday night, January 21st, Tetrizzini will sing her "Swan Song" for the present season at Dreamland Rink and from all indications, the big auditorium will again be taxed to its utmost capacity. The singer in addition to many request numbers will offer several works in which she has not been previously heard in this city, namely, the "Aria" from "La Sonnambula" which used to be one of Patti's great favorites, the "Bolero" from Verdi's "Sicilian Vespers" and the brilliant "Variations" by Proch, a coloratura work that only the very greatest dare even attempt. The rest of the programme will be contributed by Frederick Hastings, baritone and Paul Steindorff's orchestra. Of course the splendid flute playing of Walter Oesterreicher and Andre Benoist's skillful accompaniments will be in evidence. Seats are on sale at Sherman, Clay & Co's. until 5:30 on Saturday afternoon and after 6:00 the box office will be open at Dreamland. The great artist leaves for Los Angeles tomorrow and after giving two concerts in that city will go to Denver and from there gradually to New York, giving about twenty concerts in all.

Manager Leahy deserves the success he is achieving in this big undertaking and Will Greenbaum has certainly handled the local end in a most skillful manner. The visit of Tetrizzini will never be forgotten—it has made musical history here.

KOCIAN'S FAREWELL CONCERT SUNDAY.

It has been many years since a young violinist has made quite the sensation in local concert circles as has been accorded the young Bohemian virtuoso, Jaroslav Kocian. Great things were predicted for him when he first came here as a boy ten years ago, but the realization of his talent has been beyond even the fondest hopes of his greatest admirers. Kocian has returned a fully rounded master-player, holding rank with the great violinists of the past and present. At his final concert Sunday afternoon, he will give one of the best selected programs that has ever been offered here, and as before he will be assisted by the young American



JAROSLAV KOCIAN

The Brilliant Bohemian Violin Virtuoso Who Will Give His Farewell Concert at Christian Science Hall, Tomorrow Afternoon

pianist, Maurice Eisner, whose success has been second only to that of the eminent star. The following program will be played: Symphonie Espagnole Op. 21 (Ed. Lalo), Kocian; Piano Solos—(a) Gavotte (Brahms-Gluck), (b) Bourree (Bach-Saint-Saens), Eisner; Chaconne (J. S. Bach), Kocian; (a) Hymne Au Printemps (Kocian), (b) Cavatina (Cui), (c) Moto Perpetuo (Ries), Kocian; Perpetuum Mobile (Weber-Godowsky), Eisner; Faust Fantasia (Wienlawsky), Kocian.

Seats for the concert are to be had at Sherman, Clay & Co's. and on Sunday after 10 A. M., at the Hall. No music lover or student of music in any of its branches can afford to miss hearing Kocian; his playing is a small education of its own.

At the weekly player recital at Sherman, Clay & Co. Recital Hall on Saturday afternoon, January 14th, Mrs. Grace E. Dutcher, dramatic soprano, and Milton Goldsmith, violin, were the soloists, while Frank L. Grannis, as usual, presided at the player piano. A fine likeness of Edward MacDowell graced the title page of the program which was as follows: Funeral March of a Marionette (Gounod), Estey Pipe Organ; (a) By the Sea, (b) Chanson Provencale (E. Dell' Acqua), Mrs. Grace E. Dutcher, accompanied by the A. B. Chase Artistano; A Few Minutes with the Victrola—All That I Ask of You is Love (Ingraham), Joseph Phillips; Meistersinger—Prize Song (Wagner), Mischa Elman; Trovatore—(Tremble Ye Tyrants) (Verdi), Enrico Caruso; Woodland Sketches—(a) From an Indian Lodge (MacDowell), (b) To a Water Lily (MacDowell), A. B. Chase Artistano; (a) Spring Song (Oscar Weil), (b) Invocation (Guy D'Hardelot), Mrs. Grace E. Dutcher, accompanied by the A. B. Chase Artistano. Violin Obligato by Mr. Milton Goldsmith; Nocturne, Op. 37 (Chopin), reproduced by the Welte Player, as played by Sandra-Drouker.

The concert given by the pupils of the San Francisco Conservatory of Music, at Golden Gate Commandery Hall, last Tuesday evening was a brilliant success both from an artistic standpoint and from the standpoint of attendance. Hall and lobby were packed and three hundred people were turned away. A detailed report of the event will be published in the next issue.



By JULIAN JOHNSON

Los Angeles, January 16, 1911.

Southern California musicians have been greatly interested, of late, in the reports of the progress of the new Victor Herbert opera, "Natoma," which, as we understand it, will be produced by the Chicago opera company in February. The libretto is by Joseph D. Redding of San Francisco, and the scene is laid at Santa Barbara, in the early days. Costumes and scenery are being designed by Alexander F. Harmer, an artist who for some years past has resided at Santa Barbara. In "Natoma" some license has been necessary in adapting the reality for stage production. In the scene before the Mission, the fountain, which is actually in the center of the plaza, or fore-court, has been placed at the extreme right; also the corridors of the building itself will, in the opera, run diametrically opposite to their real direction. The island of Santa Barbara, the scene of the first act, is here only a short distance from the mainland, when, as a matter of fact, it is farthest to sea of the Channel group. Redding, too, has introduced a market scene in the Mission plaza, a very usual thing for old Mexico, but which Santa Barbara never had. However, it's all in an opera. And if in a play you are allowed to stand truth on its head, what topsy-turvy wonder can't you perform when you make the piece operatic? The time of the story is in the year 1830, during the Mexican occupation, an epoch richly romantic. The first act is laid on Santa Barbara Island, the second in the plaza in front of the Mission Church, and the third inside the Mission itself. I don't know anyone who has heard the "Natoma" music, but I believe we can trust the resourceful Herbert for that.

The characters are Don Francisco de la Guerra (bass), a noble Spaniard of the old regime, of great dignity, courtesy and simplicity; Father Peralta (bass), padre of the Mission Church, likewise a Spaniard of blood; Juan Baptiste Alvarado (baritone), a young Spaniard of fiery temper, ambitious to marry Barbara—he is also her cousin; Jose Castro (baritone), half-breed, part Indian and part Spanish, a fellow of low cunning and hatred of both races, and a chum of Alvarado; Lieut. Paul Merrill (tenor), a young officer on the U. S. S. "Swallow"; Barbara de la Guerra (soprano), only child of Don Francisco, beautiful Spanish girl just from the convent; and Natoma (mezzo-soprano), an Indian girl of pure blood; she is of the same age as Barbara and has been her confidant, half playmate and half maid, since early childhood. There are other characters, but these are the principals.

The Plot.

Natoma and Paul meet, and she falls in love with him, but seems to feel that as soon as he sees Barbara he will love her. This happens early in the island scene. While she is battling with her own disappointment, Natoma is chided by Castro for staying with the white people. Having seen her and Paul together he taunts her because of this. He is also in love with her. Alvarado declares his love to Barbara, but she refuses to take him seriously and laughs at him. Alvarado and Castro, both enraged, then start their scheming, and it is planned that at the plaza in front of the mission the following day, while the fete is at its height, Barbara shall be abducted and taken to some canyon in the Santa Ynez range, while Castro promises to kill Paul, if necessary, during the melee which they plan to bring about. The close of the first act will offer unusual opportunities for effects. It will be moonlight on the island with Barbara and Paul on the porch of the hacienda of Don Francisco. In the distance are seen on the horizon the faint lights of Santa Barbara. Vespers are heard very faintly coming from the mission church across the water. It is here that Paul declares his love.

The early part of the second act in front of the mission is devoted to the early customs of the Spanish with their music and dancing. A striking scene here will be the appearance of Castro alone, brooding over the advent of the Spaniards and Americanos in his country. He invokes the curses of the Great Spirit on both alike. The early matin bell of the mission sounds and he

shakes his fist at the church and continues his imprecations. From an old adobe inn sounds of revelry are heard. The melee as planned by Alvarado and Castro results. It being Barbara's fete day, she cannot refuse to dance with her cousin. Castro challenges all comers to the Dance del Machete, the dagger dance. With an Indian companion they become more excited by the music and dance, apparently in dead earnest. When the dance is at its height, and all are interested, Alvarado is to step behind Barbara, envelop her in his cloak and with assistants, speed away. Castro will presumably lunge at his opponent, but the dagger is to reach Paul, and in the general consternation he is to flee to the mountains.

Much of the old religious ceremony about the mission is introduced. Natoma appears at the scene disguised as an Indian boy and is not recognized. She has become acquainted with the plot and is biding her time. Barbara is seized at the exciting moment. Natoma is facing Castro, whose back is to Alvarado. She makes a lunge at Castro, but purposely passes him and plunges her machete into Alvarado. Paul and sailors seize Castro, Pico and Kagama; Don Francisco rushes to Barbara who falls into his arms. Alvarado falls, and dies cursing the Indian boy and the Americanos. The crowd is about to seize Natoma, who stands transfixed, when Father Peralta, who has rushed into the church, appears on the steps holding aloft the crucifix. Natoma falls at the feet of Peralta with her dagger still in her hand. The priest gathers her to his breast under his robes, still holding aloft the crucifix, crying: "By the church shall this crime be tried."

The third act will show the interior of the old mission with the altar at the back of the stage. It is in semi-darkness. Natoma, alone, still dressed as the Indian boy, is huddled on the steps of the altar. She sings a recitative, during which the Indian in her dominates. At the height of her invocation, Father Peralta appears at the back of the altar. He says: "Peace, peace, Vengeance is mine, saith the Lord." Natoma turns to rail at him, but her anger is quelled at the calm dignity of the priest. It is then that she discloses her identity, and she tells of the plot that led to the murder. He explains how it might all have been averted, had she told Barbara and her father of the plot. He tells her how he has devoted his life to preaching the words of the Savior in this far off land. "Love your enemies; do good to those who hate you," he says. Natoma replied that, though she is an Indian, she had loved Paul. She knew her love was hopeless and that Paul loved Barbara. When she discovered Alvarado's plot she did just what her father would have done. She knew no other way. Peralta crosses himself. He realizes that if this crime goes unpunished, his hold over his people will be gone. Yet he knows Natoma has acted according to her lights.

In the following scene an acolyte lights the tapers on the altar and the mission bells are rung and the church fills. Peralta from the pulpit calls attention to the crime which has been committed, but nevertheless his first duty of the day is to carry out the wishes of the good and beloved Donna Barbara de la Guerra, of sainted memory. This is the day and this is the will. It provides for the distribution of bullocks and sheep among the people of Santa Barbara, each Easter and Christmas. On the Alcalde, is bestowed 10,000 pistoles, the income of which shall be allotted each year for the fete day of Santa Barbara. The remainder is bequeathed to the daughter, Barbara.

Then Peralta turns to Natoma and says: "A crime has been committed and blood has been shed. The accused admits the guilt. We are far from the rest of the world, alone, a little band, among the savage kind, and punishment must follow. To take the law into one's own hand is no excuse, and yet it is decreed that no man's soul cannot be saved. Behold the punishment we inflict." The doors of the monastery open and a procession of nuns, headed by the Lady Superior, enters the church. They approach the altar and surround Natoma. One nun loosens her hair, which tumbles down; others quickly divest her of her jacket, and in a moment she stands before the congregation as Natoma, dressed as a nun. The crowd cries, "Natoma!"

Barbara would rush forward but her father stops her. Slowly the procession of nuns starts from the altar down the center toward the monastery. The nuns pass through first; Natoma follows behind. As she reaches Paul and Barbara she pauses and takes an amulet from around her neck and places it around Paul's neck. She beckons to Barbara, who comes out into the aisle where Natoma joins her hands with Paul's. They kneel in the aisle, and all kneel in the pews. Natoma passes on, turning toward the monastery door, where she pauses

and takes one last look back; and then the monastery doors close behind her. The music then rises in a final anthem and Gloria with Paul and Barbara kneeling in the center aisle facing the altar. Father Peralta, facing the congregation, holds his hand aloft, in benediction.

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SYMPHONY RECITAL.—The Symphony concert, Friday afternoon, attracted a very large audience, and the chief feature, of course, was Mme. Jeanne Gerville-Reache, whose wonderful voice has already received extended comment in the columns of Musical Review. Mme. Gerville-Reache sang the big aria from Gounod, "Queen of Sheba," and "I Have Lost My Eurydice," from Gluck's "Orpheus." For encores she offered the Tiger Song from Victor Masse's "Paul and Virginia," and the "Habanera" from Carmen. "The Queen of Sheba" found the orchestra sadly behind the singer. For some reason director Hamilton chose to follow his own tempo, and Gerville-Reache struggled heroically in the climaxes, spending her breath to bridge over her distance from the orchestra—all the while causing her voice to appear forced, which the editor of the Musical Review has observed in a previous issue. On the "Orpheus" selection Mr. Hamilton and his men were more with the singer, and the result was that her strident tones almost entirely disappeared, leaving nothing but a free, easy and full production which was a delight to lovers of true vocal excellence. In the "Habanera" her singing and the accompaniment were alike superb. As if in answer to the strictures of antiquity which I mentioned two weeks ago, Mr. Hamilton's programme numbers were every one by living men. The Sinding symphony he played with the force, directness and hard virility of a true Northerner, while Carl Busch's "Prologue to the Passing of Arthur," a pretty tonal study which seems to have been conceived quite in the modern Latin spirit, he interpreted with almost honeyed sweetness and flowing grace. A spirited rendition of the Goldmark "Sakuntala" closed the afternoon.

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GAMUT ELECTION.—The Gamut Club has re-elected Frederick W. Blanchard as its president for another year. Though it is against the policy of the institution to "repeat" its officers, this re-election was unanimously favored on account of Mr. Blanchard's great work in rebuilding the club during the past year. L. E. Behymer is the vice president. There are now nearly 300 members to the club, and the limit of 400 will soon be reached, in all probability.

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RECORD-BREAKER.—Walter DeLeon's musical play, "The Campus," has just entered the third week of its run in Ferris Hartman's theatre, the Grand. This breaks all Southern California records for the run of any musical comedy.

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BRAHMS QUINTETTE.—The energetic Mr. Blanchard has just organized the Brahms Quintette, and with it he proposes to give six chamber music concerts before the end of the season. The members are: Ralph Wylie, first violin; Adolph Tandler, second violin; Rudolph Kopp, viola; Axel Simonsen, cello, and Homer Grunn, piano. It would perhaps be more specific to name Ralph Wylie as the organizer, and to state that this organization went into rehearsal as far back as September, but it is Mr. Blanchard who is bringing the body forward into the range of public vision. The opening programme will be given at Blanchard Hall next Saturday night, and will be preceded by a public rehearsal Saturday morning at 10:30. The programme is the Grieg String quartette in G minor, and the Schumann piano quintette, with a vocal number between. The second concert will be given Saturday evening, February 4th, and will be preceded by a morning "Student's rehearsal," which will preface all the rest of the programmes. Instead of printing long programme analysis which often are not read, Mr. Blanchard has arranged for two-minute talks on all the important works by Director Wylie. Mr. Wylie's reputation as a player has long been established but apart from that he is an excellent musical lecturer and critic.

* * *

CHORAL.—The Los Angeles Choral Society has resumed its Tuesday evening rehearsals, after the holiday recess. This society was organized by members of the Los Angeles chapter of the American Guild of Organists, some weeks ago. I. M. Saunders is president, A. J. Stamm is vice president, and Ernest Douglas is musical director.



Oakland, January 15, 1911.

The Berkeley Musical Association announces the second of its group of four recitals by famous artists, the first having been quite phenomenally successful, with De Gogorza presenting the program. Tomorrow evening the famous violin virtuoso, Kocian, heard here first a few years ago, at which time he had but just emerged from his prodigy years, will give a noteworthy program. The event will be reviewed here next week.

The third salon of the series given by Professor and Madame Eugen Neustadt, at their attractive home on Valdez street occurred on Saturday evening. Only California composers were honored and Mr. Sabin, Mr. Metcalf, Robert Harnden and others were represented by characteristic works. Miss Grylls, lately from England, and possessing a voice of pure quality, sang several of Mr. Sabin's dainty songs in manuscript; the last work of this composer, which he decided to call "The Great God Pan," is a most interesting duo for voice and piano, written in a style of free modernity, very grateful to voice, fingers and ear. Mrs. Carroll Nicholson sang Mr. Metcalf's "Until You Came" which was dedicated to her, and two or three others; Miss Carrie Bright played a Mazurka, a Romance and, I think, an Andante by the same indefatigable writer. Madame Neustadt sang two or three unpublished songs of Mr. Harnden, which showed imagination and strength. Miss Isabelle O'Connor's beautiful voice and well-poised art was in evidence in three songs written by a musician also of this side of the Bay. Count von Wachtmeister played quite a wonderful Prelude and Fugue, and a most entertaining and a thoroughly characteristic Country Dance, piano solos of great worth. Mrs. Garthwaite sang two of her own songs, accompanying herself upon the piano. Save that Mrs. Pomeroy accompanied Mr. Metcalf's compositions, the composers were themselves at the piano. Fifty guests were present, gathered from the musical profession, and from those known to be interested in music.

Mrs. Olive Reed Cushman presented her pupil, Miss Helen Stiles, (mezzo-soprano), in a successful song recital at Maple Hall last Tuesday evening. A large audience of those who love music heard the program, and left no doubt of the appreciation in the hearts of any of the executants. Mrs. Cushman may, I believe, be gratified that already her pupil has made worthy achievement. Miss Stiles has the advantages of being self-possessed before an audience, and of a good stage presence, both of which factors make for further success. Her tone is sympathetic and warm, and was heard to good advantage in the Kennst du das Land from Mignon, and in the songs by Franz and Jensen. Mr. Metcalf, Mr. McCoy and other writers were honored by this young singer in a group of songs. Miss Stiles has already a telling pianissimo, and is able to make a good contrast in her climactic passages; indeed, there has even now arrived a certain exquisiteness in the voice, which, very possibly is inherent in its texture. Though not at her best in the songs of gayer mood, she is yet able to give these with a sincere charm. Miss Helen Sutphen, the violinist, played very finely indeed, showing even more fire than heretofore, and investing her playing with strong individual pervasion which proves such a performer to possess personal force to add to technical and tonal skill. Mr. Blanchard was in his best pianistic mood, the two works by his master especially suiting his style. Mrs. Vere Hunter and Mrs. Hughes were the accompanists, and this was the well balanced program: "Knowest Thou the Land" (Mignon) (A. Thomas), Miss Helen Hardy Stiles; (a) Request, (b) The Rose Complained (Robert Franz), (c) O Press Thy Cheek (Jensen), Miss Stiles; (a) Concerto, First Movement (Allegro) (Bruch), (b) Spanish Dance (No. 2) (Moszkowski), Miss Helen Sutphen; Hark as the Twilight Pale (John W. Metcalf), Would You? (W. J. McCoy), If I Could Know (Elizabeth Westgate), Miss Stiles; (a) Prelude Passione (Sauer), (b) Flammes de Mer (Sauer), (c) Gavotte (Rubinstein), Mr. Eugene Blanchard; Melisande (Alma Goetz), A Summer Idyl (Coleridge Taylor), Song of Sleep (Lord Somerset), Miss Stiles.

Miss Stiles started Eastward today, stopping in several cities en route, and sailing for Germany within a few weeks. Great hearted Mme. Galski has promised to give her advice as to a teacher, and to have a care for the student while her course of study continues.

Another pleasant happening for Mrs. Cushman was a letter from James Salvage, a New York vocal teacher, and Mrs. Cushman's former instructor, speaking most cordially of the excellent preparation for his instruction of Miss Edna Fischer, another young pupil of Mrs. Cushman, whose farewell song recital of a few months ago is pleasantly remembered.

Though I was not myself present at the complimentary recital paid to Mrs. Carrie Brown Dexter at a private hotel in San Francisco a week or so ago, I am told that among the most interesting of all the numbers were the selections from the set which Dr. H. J. Stewart has called Yosemite Legends. They are steeped in the very essence of the spirit of the Indian, and the poems by Mr. Allen Dunn form a delightful partnership with the music. Care was taken that the legends should be from authentic sources, and a work of genuine importance is the result.

A musical recital at the chapel of the Church of the Advent was given Tuesday evening, January 3d. John De P. Teller of Alameda is the musical director, Mrs. Carrie Brown Dexter of Oakland is soprano, Miss E. M. Banta, Alameda, is the contralto, and the barytone, Mr. Clarence W. Castell, is also from this side. The offertory was for the fund for orchestral equipment. A chorus and an orchestra assisted in the program; and a chorus of men gave a Christmas carol by Mr. Sabin, the words by Porter Garnett. The other composers represented were Mozart, Lemare, Dvorak, Gounod, and Dr. H. J. Stewart.

The recital by Mme. Gerville-Reache, the contralto, planned for last Wednesday afternoon at Ye Liberty, was cancelled owing to the illness of the singer.

Next Friday afternoon, Kocian plays at Ye Liberty; and on the following week the eleven year old piano virtuoso, Pepito Arriola, will give a program. Others promised are Sigmund Beel, Violinist, Josef Hoffman, Bonci, Calve, Mischa Elman, and the Russian Symphony Orchestra.

ELIZABETH WESTGATE.

VON STEIN AWARD.—The 192d students recital of the Von Stein Academy was combined with the semi-annual free scholarship award at Gamut Auditorium on Thursday evening. As usual, a large and interested audience of "folks" and friends attended, and the programme, as always, exhibited Mr. von Stein's constructive discrimination. The scholarships presented by Mr. von Stein, brought great applause as they were distributed among the deserving recipients. Clarence Bates and Loretta Payson divided first honors, while second choice fell to Marie Wattrous, and third to Dorothea Vogel. Students who participated in the presentation of selections, competitive and otherwise, were Ruth Whittington, Francis Larimer, John Craig, Dorothea Vogel, Marion Lowry, Pauline Hollingsworth, Frieda Libbert, Anna Hayes, Augusta McGilliard, Marcus Fitzsimmons, Miss Felice Anchell, Miss Reta Mitchell, Misses Nellie Brigham and Loretta Payson, Mrs. E. W. Kirkpatrick and Miss Georgia Davenport, Selma Siegelman, Dorsy Whittington, Miss Genevieve Edwards, Clarence Bates, Mona Newkrik, Miss Clara Rusakov.

Upon another page of this issue will be found an announcement by Louis H. Eaton that he is starting classes for the study of sight reading. This is such an important phase of music study that anyone who possibly can take advantage of this opportunity should do so without fail. Many Church choir directors, and especially those of Jewish Temples of Worship, absolutely demand of their singers that they read by sight and as many of these positions are among the best paid in the city, it will be seen how necessary it is to study sight reading. Singers who are not proficient in this art should avail themselves of Mr. Eaton's timely offer.

Miss Camille Stronach, contralto, a pupil of Mr. Richard Rees, has been engaged by the Liberal Educational Center to sing every week at Franklin Hall on Fillmore Street. As the position is a well paid one, Mrs. Rees and Miss Stronach, who is really an excellent singer, have reason to feel gratified.

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Sigmund Beel

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Thursday Evening, February 2

and

Sunday Afternoon, February 5

OAKLAND—Friday Aft., Feb. 3, at 3.30

Coming:

Josef Hoffman



A DELIGHTFUL COMEDY AT THE SAVOY.

"The Inferior Sex," in which Maxine Elliott is appearing at the Savoy Theatre this week is one of the finest and most delightful light comedies seen here in a long time. Charles Winslow, a grouchy, crusty bachelor, has put to sea for a two months cruise on his private yacht so he can have peace and quiet and can finish his book on "Woman" as "the Inferior Sex." To his supreme disgust and consternation the yacht picks up a row-boat with a girl in it. The girl demands to be put ashore and he refuses to change his plans for the voyage. There is but one stateroom and he and she have to use it. Like Box and Box, they have a regular Beatrice and Benedick time of it in the way they express their opinions of each other, and the clash of her romantic notions with his matter-of-fact opinions leads up to an exciting mutiny of the crew, but it all ends just the way we know it will, with him the girl's abject slave.

The play is interesting from the beginning to the end and there is not a dull or a dry moment in it. The dialogue is bright as can be and the situations are delightfully humorous. This sparkling play is by Frank Stayton, an Englishman, I believe, but I cannot find his name in either the English or the American "Who's Who." Who is he and why has not some manager tied him up with contracts to write more plays and why has not that manager's press agent begun to boost him? That seems to be the rule when a playwright has one big success. Maybe it is being done but I have not run across anything about him at all. If not, the opportunity to get hold of a mighty clever man is being lost.

The play is superbly acted. Maxine Elliott as the girl, the only female character, is delightfully charming. She is just as beautiful as ever and she has made big strides in technical progress. Frederic Kerr, as Winslow, the grouchy, does not seem to be acting at all. He is just a big, beef-eating, out-of-door Englishman and in the last act when he has realized that there is just one woman in the world, he is just a great, big blundering boy. D. B. Clarence as Bennett, Winslow's English valet, is irresistibly comic. These three are practically the whole play, the others being quite subordinate.

I hope you have heard of the play before this appears as tonight is its last night.

JOSEPH M. CUMMING.

THE CHOCOLATE SOLDIER AT THE SAVOY.

Miss Maxine Elliott in her delightful nautical comedy, "The Inferior Sex," will appear at the Savoy Theatre for the last times this Saturday afternoon and evening and on Monday night, "The Chocolate Soldier," that long looked for comic opera or opera bouffe, as you may call it, will begin an engagement limited to two weeks. This work beginning in America last season unknown and unannounced was greeted with a chorus of enthusiastic praise. Oscar Straus is said to have written harmonies around the keenly witty ideas of George Bernard Shaw that overflow the work with music to be remembered and enjoyed by the musician equally with the hearer who is willing to admit his musical illiteracy. It is promised by producer Frederic C. Whitney that the organization practically intact that was considered by Chicago and other Eastern cities as being the most thoroughly balanced company of singers and players in twenty years will be sent here. It even includes the original Opera Comique Orchestra of 35 and the great chorus that added greatly to the New York year-round run. The entire first row of seats must be removed to make room for the orchestra.

Matinees will be given on Thursday and Saturday and at the conclusion of the run of "The Chocolate Soldier" that always welcome comedian, James T. Powers, will appear in "Havann."

ORPHEUM.

The Orpheum announces another splendid programme for next week. It will be headed by Clayton White and Marie Stuart, who will appear in George V. Hobart's one-act play "Cherie" and will be very welcome. It must be in the neighborhood of three years since they were last here, yet they are pleasantly remembered as being the cause of one of the most delightful treats the Orpheum audiences have experienced. Their reappearance is sure to be the signal for a cordial expression of approval on the part of those present. Porter J. White, a sterling actor of national popularity who has been successfully identified with such prominent roles as "Mephisto" in "Faust," "Beppo Pome" in "Francesca da Rimini," "Bertuccio" in "The Fool's Revenge" and "King Robert of Sicily" in "The Proud Prince" will present "The Visitor," a one-act play by his brother Oliver, who is the author of many admirable sketches. In the name part Mr. White has a character which is enveloped in mystery until the last line, when a sensational denouement occurs. The supporting company includes Adelaide Fairchild and Edward Wonn.

Charles B. Lawlor and his two daughters Mabel and Alice come with a vocal character sketch entitled "Night and Day on the Sidewalks of New York." Lawlor is a veteran of vaudeville who maintains a high standard of merit as a character actor, and his pretty daughters inherit their father's talent. Their act is replete with witty dialogue and tuneful melodies and is likely to be long a pleasant memory with all who have the good fortune to see it. The Victoria Four, consisting of Messrs. Storm-Reals-Billbury and Moon will be heard in popular melodies. They introduce German, Hebrew and Irish characterizations which are clever and diverting. Arthur Borani and Annie Nevaro, acrobats and comedians will be included in the new bill. Borani is a remarkable contortionist and twister and Miss Nevaro indulges in some equally effective and skillful acrobatic work. The act closes with a pretty exhibition of Scotty "Terror of Excellent Training." Next week will be the last of Lillian Burkhart, Julius Tannen and the Five Cycling Auroras.

ALCAZAR THEATRE.

David Belasco's latest and greatest comedy success, "Is Matrimony a Failure" will be given its initial presentation by a stock company next Monday evening, and throughout the week at the Alcazar. It held the boards of the Belasco Theatre, New York, seven months of last year, and is now one of the stellar attractions on tour in the East. Through the courtesy of David Belasco his brother Frederic secured exclusive right to present the play on the Pacific Coast. "Is Matrimony a Failure" was adapted by Leo Dirichstein from "Die Thur Ins Freie," which continues to attract crowded audiences in Vienna and Berlin. In the adaptation all the characters are American types and the scenes are laid in Rosedale, a country town near New York.

THE BAUMGARDT LECTURES.

One of the best indications of our city regaining its former firm and balanced condition is the interest taken by the social as well as educational and literary class, regarding the series of Lectures to be given by Prof. Baumgardt. Mr. Baumgardt has lectured for six years in Europe and America. He is a brilliant scholar, a globe trotter, and a lecturer of national reputation, with a most pleasing personality, thus able to hold immense audiences by his own brilliancy and wit. His slides are marvels of artistic beauty, and added to his pleasing and easy method of addressing an audience make his work far superior to anyone upon the platform.

As a recognized authority and insidious student in Astronomy, Prof. Baumgardt has gained world-wide fame. During Halley's Comet his work was most untroubled being in the closest touch with all Astronomical

Associations in America. His views and his power to hold an audience with his lectures upon the Heavens can be verified by many San Francisco people who were fortunate in being at the St. Francis during the journey of Halley's Comet last year, when a large and interesting audience was held for nearly two hours by Prof. Baumgardt.

Mr. Baumgardt has a repertoire of forty-one beautifully illustrated lectures upon Art, Science and Travel. The diversity of subjects prove the ability and wonderful versatility of this student of modern Science. He travels and lectures every summer in Europe, is recalled year after year to the finest Universities, Colleges and Clubs in our Eastern cities, as well as upon the Pacific Coast.

Prof. Baumgardt's first series will be held in the New Auditorium of the Y. M. C. A., on the evenings of Saturday, January 21st, Switzerland, the Playground of Europe; Friday, January 27th, The Fjelds and Fjords of Norway; Tuesday, January 31st, The Latest from the Heavens and an Evening with the Stars; Thursday, February 2d, Venice, the City of Golden Dreams; Thursday, February 7th, Athens, The Golden Age of Pericles.

RECEPTION TO THOMAS N. MACBURNLEY.

Mr. and Mrs. E. Standard Thomas gave a most delightful reception in honor of the distinguished American baritone, Thomas N. MacBurney, at their beautiful residence, corner of Buena Vista and Greenwood Terrace Streets, in Berkeley, known as La Loma. Nearly two hundred of the most prominent people of the trans-hay social and musical circles were in attendance and the event was one of the most charming of the season. After the customary introductions had been made in the residence part of the Home the guests were invited to go to the artistic studio recently built for Mr. Thomas and which forms an ideal spot for musical entertainments. Its rather high ceiling and glass covered roof make it especially successful from an acoustic standpoint and its delicately, hand-painted posts, on which ivy leaves have been drawn with life-like realism, give the studio a decidedly refined atmospheric finish. A beautiful Steinway parlor grand graces the stage which rises sufficiently high above the audience to enable everyone to see the performers with perfect freedom. We have rarely witnessed a studio that is better adapted for the purpose for which it has been intended, than this exceedingly charming cottage of Mr. Thomas's.

As a particular attractive feature of the evening a musical program had been prepared and while the same was somewhat of an impromptu character it nevertheless exhaled the air of artistic delicacy and musicianly spirit. Franklin Carter, one of the leading violinists of the Bay Cities colony, opened the program with the Larghetto from Ferdinand Ries' violin concerto and the Obertass by Wieniawsky. Mr. Carter, as usual, delighted his hearers with his smooth and even tone, his serious musical interpretation and his fluent and clean technic. He elicited enthusiastic applause which resulted in an encore. Frank Wickman, a pianist of superior faculties played the first movement of the well known Schubert Sonate in A minor, a Nocturne by Grieg and a Venetian Love Song by Nevin. Mr. Wickman demonstrated his superior musicianship by a deliberate style of musical declamation and, an intimate acquaintance with the technical as well as emotional possibilities of the piano. He is decidedly an artist of the best character. Upon the insistent demand of the audience Mr. Thomas was called upon to render two songs and he acquitted himself very creditably on this occasion demonstrating that he possesses a voice of delightful tenor quality and a temperament of the most effective force. He seems to breathe the very essence of artistic abandonment.

Although Mr. MacBurney was at a disadvantage on this occasion, having travelled all night and day, he gave an excellent account of himself. He sang Israel by Oliver King, Requiem by Homer, Invictus by Bruno Huhn and Marquise by Massenet. He did not only prove to everyone's satisfaction that he was the possessor of a magnificent baritone voice of vibrant timbre, which he was able to use with the intellectuality of the well trained vocalist, but his versatility in both the romantic and dramatic school of vocal literature stamped him as a real scholar of the vocal art. He is one of those American artists of whom the country has every reason to be proud, for his absolute abandonment into the spirit of his work proclaims him the musician par excellence and conquers for him the respect and admiration of everyone who loves the art. It is impossible to listen to Mr. MacBurney without thoroughly appreciating the value of an amalgamation between a ringing voice and intelligent rendering of the compositions. Mr. MacBurney

was well entitled to the enthusiastic ovation that rewarded him for his splendid performance. He should be heard oftener in San Francisco. After the program the guests partook of delicious refreshments and the evening was closed with dancing.

THE SIGMUND BEEL CONCERTS.

Sigmund Beel, the California violin virtuoso, who has returned on a short visit to this city after an absence of fifteen years spent mostly in London, from which city he has toured under the direction of Daniel Mayer, London's foremost impresario, announces two recitals at Christian Science Hall under the management of his old friend, Will L. Greenbaum. It is interesting to note that Mr. Beel was associated with Greenbaum in the latter's very first managerial enterprise, viz., "The Hinrichs-Beel Symphony Concerts" with Gustav Hinrichs as conductor and Beel as concert master. So brilliantly successful were these concerts that a committee of prominent citizens asked the privilege of backing them and thus was formed the San Francisco Symphony Society. After Hinrichs left to accept a post at Columbia University and the Metropolitan Opera House and Mr. Beel left for Europe, they were succeeded by Fritz Scheel and John Marquardt.

Mr. Beel's first program will be given Thursday night, February 2d, when he will offer Handel's "Sonata" in D major, the "Concerto" in A minor by Vieuxtemps, "Sonata" for violin alone, G minor, Bach, besides "En Batteau," Debussy, "Minuet," Handel, "Prelude and Allegro," Pugnani-Kreisler, "Le Zephyr," Hubay and the "Rhapsodie Piedmontese" by Sinigaglia, one of the important young Italian composers. On Sunday afternoon, February 5th, Mr. Beel will play the seldom heard and very beautiful "Chaconne" by Vitali, the "Concerto" by Saint-Saens, and works by Bach, Esposito, Kosloff and others. Seats will be \$2.00, \$1.50, and \$1.00 and the box office will open Monday, January 30th. Mr. Beel will repeat the first program above at his Oakland concert which is scheduled for Friday afternoon, February 3d, at Ye Liberty Playhouse. Mail orders may now be sent to Will L. Greenbaum at Sherman, Clay & Co's.

The Pacific Coast Musical Review is in receipt of the announcement of the wedding of Louvia Ester Rogers and Louis Platt Kurtzman which took place on Wednes-

day, January 4th. Miss Rogers is well known here as an excellent vocalist who has often appeared in concerts with the most brilliant success.

Upon special request Louis H. Eaton, organist and director of Trinity Church, will repeat the Messiah on Sunday evening, January 29th. At its last performance the presentation of this work made such a deep impression that those who attended urged the organist to let them hear it again.

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Note—"The Chocolate Soldier" will not appear in Oakland

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SPECIAL NOTICE.—In February there will be installed in Kohler & Chase Hall one of the finest Aeolian Pipe Organs in America. This wonderful organ is divided into three parts, one on each side of the stage, and the Echo organ in the rear of the hall. The organ has required over a year for its construction and is to cost nearly \$25,000.

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[The information contained in this week's Eastern department has been secured from the columns of The New York Sun.—Ed.]

New York, January 8, 1911.

AT THE METROPOLITAN.—"Siegfried" will be next week's revival at the Metropolitan Opera House. It will be given at the Saturday matinee with Mr. Burrian in the title role, Mme. Weidt as Brunhilde, Mme. Homer as Erda, Mr. Soomer as Wotan, Mr. Reiss as Mime and Mr. Goritz as Alberich. Mr. Hertz will conduct. "Tannhauser" will open the week on Monday evening with Mme. Morena as Elisabeth. The rest of the cast will be the same as the last performance. "The Girl of the Golden West" will be Wednesday's opera with the original cast, "Armide" with Meses. Fremstad, Homer, Rappold, Gluck, Sparkes and Maubourg and Messrs. Caruso, Amato, De Seguro and Gilly will be the Thursday night bill. "Romeo et Juliette" will be given on Friday night with Miss Farrar, Mr. Smirnoff, Mr. Dethier and the rest of the cast originally announced for yesterday. "Rigoletto" will be given Saturday for the benefit of the Italian Immigrant Society, the cast including Mme. Lipkowska and Messrs. Smirnoff, Amato and De Seguro.

VON WARLICH CONCERT.—Reinhold von Warlich, the German lieder singer, will make his first appearance this season in Mendelssohn Hall on next Tuesday afternoon at 3 o'clock. It is nearly a year since this basso was last heard in New York, on the occasion of his American debut. During his tour abroad last summer Mr. von Warlich spent much time in securing novelties of genuine musical worth which at the same time are not wanting in romance. His groups of Old English and Scotch ballads promise to carry special interest. And there will be no exception to the group song combinations of the representative German writers. The programme will be opened with Schumann's "Liederkreis." Part 2 will be given over entirely to Early English songs; Part 3 to the Scotch and English ballads, and Part 4 to the German ballads, which will include four compositions by Loewe.

NORDICA CONCERT.—Mme. Nordica and the Symphony Society of New York, Walter Damrosch conducting, will give another concert devoted to excerpts from the Wagner music dramas next Wednesday afternoon. On this occasion the assisting soloists will be David Mannes, violinist; Barron Berthald, tenor, and Mrs. Florence Mulford, mezzo-soprano. The programme commences with the prelude to "Die Meistersinger," after which two excerpts from "Siegfried," will be performed. "Waldweben" and the duet in the third act, sung by Mme. Nordica and Mr. Berthald. "The Good Friday Spell" from "Parsifal" and excerpts from "Tristan und Isolde" complete the programme. Mr. Mannes will play a violin solo in the "Parsifal" number; Mme. Nordica and Mr. Berthald will sing the love duet from the second act of "Tristan," the orchestra will play the prelude and Mme. Nordica will be heard in the "Liebestod."

SEMBRICH CONCERT.—Mme. Sembrich, who sang last week in Omaha and Kansas City before large audiences, will include in the programme of her last recital, to be given at Carnegie Hall on January 24th, some of the most popular numbers of her concerts in former years, which she has not sung here in recent seasons. She will again divide her programme into four parts and these will comprise, in addition to her old songs and airs, romantic and classic lieder and modern songs, one part made up of the gems of the folk-song recital which she gave recently in Carnegie Hall.

NEW YORK SYMPHONY CONCERT.—While other of the famous symphonists are frequently heard, Mendelssohn has been neglected of late, and the first performance this season of his Italian symphony will be given this afternoon at the New York Theatre by the Symphony Society of New York, Walter Damrosch conducting. The programme also includes Liszt's tone poem, "Mazeppa," and his A major piano concert which will be played by Mme. Yolande Mero, who has not appeared in New York before this season. Next Sunday, the or-

chestra will give a Beethoven programme. The soloist will be Miss Kathleen Parlow, who has been received with much enthusiasm since her first appearance here a few weeks ago. Miss Parlow will play Beethoven's only violin concerto. Horatio Connell will sing "An die Hoffnung," and the orchestra will play the Fifth Symphony. With this Beethoven concert the second series of eight Sunday concerts will begin. Early in February, as has been announced, four programmes will be devoted, at least in a large portion, to the works of modern French composers.

MISCHA ELMAN CONCERT.—Mischa Elman has found little difficulty in arranging for his New York recital which takes place in Carnegie Hall on Saturday afternoon, January 28th, an interesting program that will please his admirers because of his most extensive repertoire. After last season's brilliantly fought battle between Fritz Kreisler and young Elman for supremacy among the great violinists of the day it is interesting to note and learn that the bond of friendship is firmly cemented between these two remarkable young men. Truth in the statement is found in the programme that Elman will give in his next recital, for he has included in it Kreisler's arrangement of the "Andantino," by Martini, and Kreisler's own Wiener Waltz, "Schon-Rosmarin." Sam Franko, well remembered here for his concerts of "old music," who is now living abroad, is also represented in the programme by his arrangement of Monsigny's "Rigaudon." Percy Kahn, the pianist who accompanied Mr. Elman on his last tour, is with him again in a like capacity.

CHAMBER MUSIC.—The Barrere Ensemble will give its second concert of chamber music for wind instruments tomorrow afternoon at the Belasco Theatre at 3:30 o'clock. A rondino by Beethoven, for eight instruments, opens the programme and is followed by a dux-tor by George Enesco, the young Parisian composer of Roumanian birth, whose works are receiving wide attention and who has been represented on the programmes of the Philharmonic Orchestra and the sonata recitals of Mr. and Mrs. Mannes already this season. The Dux-tor is said to be one of the best compositions ever written for this number and combination of instruments. The programme also includes a quatuor by Rossini, written in variations, giving each instrument in turn an opportunity to take the leading part. The introduction and theme resemble an operatic aria and are filled with the spirit found in the Barbiere di Seviglia. The programme closes with a transcription by Marcel Tournier of the Petite Suite by Claude Debussy. This transcription, which has the sanction of the composer, is arranged for ten instruments.

THE KNEISELS.—The third concert of the regular series of the Kneisel Quartet will be given at Mendelssohn Hall on Tuesday evening, January 17th at 8:15 o'clock with Courtlandt Palmer as assisting artist in the following programme: Quartet in E flat major (first time in these concerts), (Max Reger); Quartet in F major, op. 59, No. 1 (Beethoven); Quintet in E flat major, for pianoforte, two violins, viola and violoncello, op. 44 (Schumann).

JOSEF HOFFMAN CONCERT.—Josef Hoffman has been deluged and his managers likewise with requests that he repeat in his forthcoming recital in Carnegie Hall on Thursday afternoon, January 19th, the Schumann Carnival and the Beethoven sonata, two of the important numbers included in his previous recital programme, the playing of which evoked such storms of applause from his huge audiences. But these requests will not in the least move Mr. Hoffman to change the splendid programme he has arranged for this fourth recital. Beethoven "Sonata Appassionata" will have the place of honor in this programme, being No. 3 in his first group, while group No. 2 is made up exclusively of the compositions of Chopin. Group No. 3 is evenly divided between Brahms and Schumann, the coloring numbers of this group being Schumann's "Etudes Symphonique." After this recital, Hoffman will leave at once for New Orleans and a trip through Texas, after which he will go to Colorado for three recitals and thence to California and the Northwest.

THE RUSSIAN SYMPHONY.—The first performance in this country's "The Falling Snowflakes" waltz, from Tschalkowsky's "Nutcracker" ballet, will be given in Carnegie Hall on Thursday evening, January 19th, by the Russian Symphony Orchestra, Modest Altschuler, conductor. An unusual feature in connection with this part of the "Nutcracker" music to be performed is that the chorus has no words to sing. Every tone and each



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interval taken is sounded upon the broad vowel "ah," and while the vocal portion of the composition is not unlike that of others of similar character, the general effect is of sustained tone. The performance of this novelty will enlist the services of the MacDowell Club (chorus), Kurt Schindler, conductor, which is also to sing in Rimsky-Korsakow's "Christmas Eve" suite and Tschalkowsky's "Dawn." Xavier Scharwenka, pianist, will be the soloist of the occasion.

THE BOSTON SYMPHONY.—The third pair of concerts of the Boston Symphony Orchestra to be given in Carnegie Hall, next Thursday evening, January 12th, at 8:15 o'clock, and Saturday afternoon, January 14th, at 2:30, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston Symphony, which in itself is a rather remarkable tribute to his standing in art, for there is no precedent of such an engagement. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late, for his name appears on each of them. The programme for Thursday evening is as follows: Handel—Overture in D major, No. 1; Beethoven—Symphony in A major, No. 7; Lalo—Symphonie Espagnole, for Violin and Orchestra; Humperdinck—"Tangier—In a Moorish Cafe"; Soloist, Mischa Elman.

The programme for Saturday afternoon is as follows: Humperdinck—Prelude to "Hansel and Gretel"; Sibelius—Symphony in D major, No. 2; Mendelssohn—Concerto for Violin in E minor; Wagner—Overture, "Tannhauser"; Soloist, Mischa Elman.

The benefit for the family of the late Charles Glibert will be held at the Metropolitan Opera House on January 25th at 2:30 o'clock. Most of the members of the Metropolitan Opera Company will take part. The members of the Glibert memorial committee are: Mr. and Mrs. George M. Baker, Mr. Charles T. Barney, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. August Belmont, Miss Callender, Rawlins L. Cottenet, T. DeWitt Cuyler, Mr. and Mrs. Paul D. Cravath, G. Gatti-Casazza, Mr. and Mrs. Robert Goelet, Mr. and Mrs. George J. Gould, Elliot Gregory, Mr. and Mrs. F. Gray Griswold, Mr. and Mrs. August D. Juilliard, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. John Innes Kane, Mr. and Mrs. Clarence H. Mackay, Mr. and Mrs. J. P. Morgan, Mr. and Mrs. Ogden Mills, Miss Laura J. Post, Mr. and Mrs. Rudolph E. Schirmer, Mr. and Mrs. William D. Sloane, Mr. and Mrs. James Speyer, Mr. E. T. Stotesbury, Mr. and Mrs. Frank K. Sturges, Mr. and Mrs. W. K. Vanderbilt, Major G. Creighton Webb and Mr. and Mrs. Henry Rogers Winthrop.

The pupils' recital given under the auspices of the Music Teachers' Association of California, at Century Club Hall, last Tuesday was an unqualified success. The Hall was crowded and people were standing on the stair-case. An exhaustive report of the event will appear in next issue.

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INCOMPETENT CRITICS OF DAILY PAPERS

Sometimes it is beyond belief that a city that counts nearly five hundred thousand inhabitants and has within its environs nearly a million population, possesses five daily newspapers and only one of these thinks this great city of sufficient importance to engage a theatrical critic who has sufficient intelligence and rhetoric to write an intellectual review of a theatrical performance. The editor of The Pacific Coast Musical Review purposely attended the opening performance of "The Chocolate Soldier" at the Savoy Theatre last Monday evening in order to judge for himself as to the character of the criticisms that would appear in the daily papers on the following morning. We have long been under the impression that certain daily papers were prejudiced in favor of the Columbia Theatre and against the Savoy Theatre and judging from the unjust, unfair and decidedly untrustworthy criticisms that appeared about the Chocolate Soldier in the Chronicle, Examiner and Bulletin, we are absolutely certain that if the papers themselves are not partial to the syndicate then the critics are, or they are so ignorant of the real merit of a comic opera that they can not tell a meritorious performance when they see one. The critics of the Chronicle, Examiner and Bulletin ought to be ashamed of themselves to write disparagingly of one of the very best comic operas and comic opera companies that ever visited this city since the days of the Bostonians. They have gone on record as being absolutely ignorant and criminally uninformed of the value of the German and French comic opera. The Examiner critic is sorry that the leading tenor could not dance and devotes a great deal of space to this insignificant fact. As long as the newspaper proprietors throw away their money on engaging ex-prize fight reporters, sporting writers and society editors to write criticisms of theatrical performances so long will they commit an injustice to their readers and assist in robbing the public of their money.

Things have indeed come to a pretty pass when "The Girl in the Taxi" is praised in papers like the Chronicle, Examiner and Bulletin and "The Chocolate Soldier" is written up in a manner to influence the public to stay away. These precious critics talk about the merit of the music. What in the name of all that is reasonable do they know about the music, anyway? Here are a number of the finest singers that have been sent out in a comic opera to this coast in years and these prize-fight reporters, base-ball writers and society editors, mis-called theatrical critics can not print a real, healthy and unconditional report of praise of a truly meritorious performance. On the other

hand they take a notoriously indecent production like that being presented at the Columbia Theatre this week and recommend it to the public. Will Messrs. Hearst, De Young and Crothers stand for this sort of thing? Will they allow a set of incompetent and vicious reporters to injure a legitimate theatre, because the theatrical trust controls the opinions of their employees? We do not believe so. We know something about theatrical productions. Our friends know whether or not they like a performance. And we also know that it is a physical impossibility to compare the indecent, unmusical comedy that is at the Columbia Theatre with the beautiful, well sung and well acted comic opera at the Savoy. It is a shame and a disgrace to this city that three uneducated, ignorant and criminally prejudiced persons are permitted to influence people who would like to see a worthy performance from attending the same. There is one consolation, namely, that such grossly misleading reports are sooner or later found out and the daily paper critics are losing the confidence of the readers. The Chocolate Soldier will do a big business in spite of the malicious critics of the Chronicle, Examiner and Bulletin and not a thousand teams of horses can keep the intelligent theatre goer from the Savoy these two weeks. Nevertheless it is pitiful that the editors of great daily newspapers should permit ignorance to control their columns of theatrical information.

The company now playing at the Savoy Theatre appeared for several months in Chicago and the critics of the Chicago papers spoke in the highest terms of its work. The opera proved to be one of the most brilliant successes in Europe and in the East and yet an ex-prize fight reporter and a defunct playwright, an inexperienced public or sporting writer and a society editor, without the necessary mental balance to intelligently review a musical or dramatic event, are permitted to injure an ideal production, because the management of the Columbia Theatre does not like the management of the Savoy Theatre. It is a disgraceful situation which every decent man or woman would like to see stopped. When such wholesale prejudice is rampant in the columns of a large portion of the press it is gratifying to note at least one noble exception, namely, Walter Anthony of the Call. Mr. Anthony is in every way fitted to write an intelligent musical and dramatic criticism. He has had a musical education, knows the value of good music in its theoretical aspect and has visited the theatre long enough and studied the drama long enough to write with authority upon such subjects. We read Mr. Anthony's review of The Chocolate Soldier with a great deal of pleasure on the morning following the performance, because we wanted to know whether we were the only reviewer in attendance who believed the production worthy of the highest praise. Mr. Anthony voiced exactly our sentiments when he stated that The Chocolate Soldier was superior to the Merry Widow in every way and that for a number of years we did not hear any company in this city that presented so many good singers as that of The Chocolate Soldier. We were also pleased to note that the management of the Columbia Theatre had no influence upon the critic of the Call and that he was not afraid. We were told that the press agent of the Columbia Theatre had boasted quite often that if any critic on the daily papers "roasted" a performance that took place at the Columbia he would see to it that such critic was "fired." This sounds exactly like the attitude of the Columbia Theatre management and

no doubt it succeeded in scaring the critics of the Chronicle, Examiner and Bulletin to death.

We do not hesitate to recommend our readers to read the Call for their theatrical information as long as Mr. Anthony writes as intelligent reviews as he did about The Chocolate Soldier. When it is considered that the company has engaged eight excellent singers, a splendid chorus and an orchestra of thirty-five pieces together with elegant scenery and costumes and we find worthless theatrical reporters belittling this splendid effort we can not help being indignant, for how can anyone expect Mr. Whitney or his colleagues to bring out really capable companies as long as the daily papers are so unjust and so unreasonable as to ignore all this splendid endeavor just because the syndicate houses have impressed certain writers with their importance? We are certain that as soon as the proprietors and the managing editors of the daily papers discover for themselves that their critics are incompetent there will be a wholesale change, unless the critics are working for nothing and write their articles in exchange for passes or are paid for something else and are doing the theatrical detail on the side. Under such conditions nothing better can be expected. But who will suffer in the end? The public, of course. You or we, who would like to depend upon the daily newspapers for accurate information, are fooled. According to the Chronicle, Examiner and Bulletin we are advised to see "The Girl in the Taxi" and are told not to go to see "The Chocolate Soldier," not in as many words perhaps, but by inference anyway. In other words we are asked to throw away our money on an unworthy performance and keep it away from a truly meritorious production. This is surely a nice state of affairs. The situation in musical criticism is not much better and we shall have to tackle that proposition sooner or later. One of the principle reasons why the theatre and concert hall is not better patronized is because a great many people have lost their confidence in daily newspaper criticism by being fooled so often when a writer's personal opinion is placed above that of the intelligent portion of an audience and wait until they hear the truth from their friends. If managers only realized this state of affairs they could influence newspapers for the good of their business instead of injuring it as they are doing now. The sooner capable and just writers are engaged on leading daily papers the better it will be for the community. Theatrical criticisms such as they appeared this week in the Chronicle, Examiner and Bulletin will make a laughing stock of San Francisco.

TWO EXTRA ARRIOLA CONCERTS.

The success of Pepito Arriola in San Francisco was so spontaneous and so pronounced that Will L. Greenbaum has decided to give two extra concerts with this child phenomenon on Tuesday evening, January 31st, and on Friday evening, February 3d. The program of the Tuesday concert will contain the famous Chopin Sonata including the Funeral March and the balance of this program as well as that of Friday evening, will include compositions not hitherto played by this musical marvel. Every pupil and music teacher should be present at these two extra concerts or else stand convicted of indifference toward the art before the musical world.



Berlin, January 1, 1911

Only lately have we fully appreciated the beauty of Stevenson when he said: "It had been snowing and it seemed as though old Jupiter had been plucking geese from the top of Mount Olympus!" for that is just the way it appears from our studio windows, this Happy New Year! for as you know, we live upon the top floor (or seventh heaven) and not only does our Lutzow Platz below look like a great bed of white feathers, but also the roofs of the smaller houses of which we have such a commanding view are converted into a sea of snow capped peaks, and their irregularity and boldness reminds me of happy summers spent in our own beloved Sierras and the most wonderful charm about all of this snow time is that the people go about bare faced, red cheeked, fur capped and without umbrellas, for they are all so happy when it snows, and you may be sure every one who can muster up the faintest excuse is bound to be in the thick of it, for the flakes are perfectly dry and might as well be feathers as far as moisture is concerned, only I have always had an idea that a feather bed was a trifle warmer and quite late this afternoon we shut up shop and skipped right out in the midst of it with our mitts and furs and took a fine bracing spin clear around the lake in the Tiergarten which is only a stones throw from us and when we returned we were completely white from head to foot but perfectly dry. And now I must ask you to pardon this little touch upon personal life in a letter which is supposed to be purely upon things musical, but I am sure you will agree that a day like this is as fascinating and inspiring as the ninth symphony.

* * *

At a special symphony matinee which is given once each year for the Musicians Charity fund, Beethoven's Ninth Symphony was suddenly announced, and the next day almost every seat in the Sporting Palace (which is by far the largest seating capacity in Berlin) was sold. The concert was given by the Royal Opera House Orchestra, which is perhaps the first orchestra in the world, and Richard Strauss conducted. The program opened with the Prelude from "Die Meistersinger," and was followed by the "Siegfried Idyll," both of which were given not only a wondrously beautiful but authentic reading, and most of the musicians played without notes, and Dr. Strauss seldom referred to his score. When the "Siegfried Idyll" was over, I felt as though I had been submerged in a sea of liquid colors—for both Wagner numbers were given with such a fine, artistic emotional glow. For the third and last number, the Ninth Symphony by Beethoven, the orchestra had the assistance of the entire Royal Opera House Chorus, and four of the stars, of which Mr. Putnam Griswold (formerly of Oakland, California), was chosen for the baritone role. As you all know this last symphony by the immortal Beethoven was composed very late in his life (Op. 126) and even for musicians and students of Beethoven, it was difficult to grasp all the beauties of the work in one hearing, although realizing how seldom the symphony is given, I tried to concentrate all of my energies and attention upon this number. Of course it is in the fourth and last movement that Beethoven soars clear out of the world in the great "Hymn of Joy" with full orchestra, chorus and soloists, and allows you to dwell high upon the silver cloud. In the first solo for baritone, Mr. Griswold sang divinely. I used to accompany him twelve years ago, and from the very first note I recognized all of the luscious qualities of his boyhood days, but now he sings with greater understanding, wonderful enunciation, perfect intonation and operatic finish. Just what the orchestra was playing now, or just what the faultlessly trained chorus was singing, made little material difference to me—I had no desire to analyze the silver lining of my fairy cloud, for fear it might break or dissolve, and all that I was conscious of, was that there were moments when the very inner chords of my soul were set vibrating.

* * *

In trying to give an estimate of Godowsky's playing of the Brahms D Minor Concerto at the third Philharmonic concert, with Arthur Nikisch as director, it would be difficult to define all of the underlying qual-

ities which place him as one of the most sought after artists in Europe today, and to say that he only possesses great technical equipment would not be speaking the truth, for his playing continually reveals a very high and well developed intellect, of which he gave such fine proof at the public rehearsal on Sunday morning (when we sat in the extreme end of Philharmonic Hall for the general ensemble), and at the final concert on Monday evening (when we sat in the first proscenium-box on the left, which is not the best place to hear, but we chose this place in order to study his art of playing better), and when I tell you Mr. Godowsky is to play his own arrangement of the Chopin Revolutionary Etude for the left hand alone at his next concert, and also the E major Etude (Op. 10, No. 3) by the same composer, you may be able to form some mental picture of this artist's technical grasp! Of course, the most difficult thing about the Brahms concerto, technically, is the execution of the very long passages in double-thirds in the first movement, and the extremely taxing octave work in the last movement, which, however, for Godowsky is only a mere trifle, for whether he may be playing a melody in double-thirds, double-sixths, or double octaves, right hand or left, it is all compassed with the ease of a child singing at play-time. But, on the other hand, when it comes to interpretation of the spiritual and musical side of the Brahms concerto, nothing short of the very highest insight into life, thought, reflection and poetic beauty is requisite for a full revelation of this noble work. Not that Godowsky possesses all of these qualities, for that would be too much to ask of any one artist and although this concerto is frightfully difficult from beginning to end, Godowsky is tactful enough to conceal the great intricacies of this work behind a lovely, floating, melodic beauty. And although in his interpretations of Chopin, Godowsky to my mind, is not comparable with Godowsky in his reading or execution of Brahms, which is only one more proof that this is an age of specialization or, in other words, to achieve the highest success in any art means that one must specialize! I had the privilege of being presented to Mr. Godowsky lately, and when my host informed him that I was from California, he was most eager to hear all about the rebuilding of San Francisco, and he also asked all about the musical growth and development of California. I assure you that I soon changed the subject, for something had just been said about Los Angeles symphony concerts, and I should have been humiliated had he forced me to acknowledge that we are entirely without a symphony organization. He said that he wanted to go to America again, and especially to California, and then I repeated his San Francisco program of ten years ago to him and he beamed and declared I did him a great honor to remember the separate numbers and he said: "The first thing I am going to do when I give up teaching at the 'Meister-Schule' in Vienna, is to go to America for a fine, long tour. I have had twelve offers to go during the last two years and would surely accept the next offer, only I am sure I would have bad luck, so I must wait for the fourteenth! but I shall be in America before very long." At his next concert, January 24th, Mr. Godowsky is to play the Beethoven thirty-two variations, two Rhapsodies (Op. 79), a Capriccio and a Scherzo by Brahms, his own sonata which he is giving in Berlin for the first time (and which I am told by a pupil is a revelation in the modern sonata), and also his transcription of Strauss' "Die Fledermaus," and when you add to these the already mentioned Chopin Etudes, you will have a programme of rare interest.

* * *

Felix Mottl, one of the greatest Wagner conductors in Europe, directed the Philharmonic Orchestra lately most magnificently, with Edith Walker as soloist. It was almost our only opportunity of hearing Miss Walker for she seems to be permanently engaged at the Hamburg Opera House. The programme opened with the E Flat Major Symphony by Mozart, and I know of no symphony so sparkling, or more than that—scintillating with musical beauties. The Minuetto was played with a rhythm and lightness that evoked absolute laughter from the audience and the orchestra played throughout with rare sympathy—but why shouldn't they, for scarcely an evening passes without their giving from one to three symphonies, and the concert-master told me the other evening at a private supper, that "all of the men could play almost any part of any symphony by heart and that they enjoyed nothing more than the pleasure of playing the same symphonies over and over with the various celebrated conductors," and "that each new conductor put new inspiration into the already perfectly familiar work." Edith Walker made her first appearance upon the programme in two very great songs by Strauss, and although both the first song "Erfahrung," and the second

"Gesang der Apollonpriesterin" were entirely new to me, I was marvelously impressed in more ways than one, and I found myself consumed with interest, not only in our young American singer, but also in the wonderful orchestration in the accompaniments. The first requisite of the perfect rendering of any new work should be perfect familiarity on the part of those who are rendering the work, and fortunately this was the case not only with Miss Walker who sang every song entirely without notes, but also with the conductor and the orchestra who played them as if they were Mendelssohn's "Songs Without Words." I have always been in doubt, or rather have never been able to make up my mind, just what I thought about Strauss as a composer of songs—but now in my mind there is no further doubt, for I am convinced that he is one of the greatest—if not the greatest living composer of songs. The contents and the orchestration of those two songs revealed a mastery of melodic beauty and poetic thought which caused the very nerves of my entire being to vibrate with wonderment and musical awe. Such a wealth of strange, novel, exotic loveliness, and in the singing of Miss Walker, I found not only a great voice wonderfully placed, but a great personality and fine musicianship, and although the voice is almost contralto in quality (and used to be in register), she sings the very highest soprano roles with perfect ease and intonation. Miss Walker is a handsome young American woman, and looks like the daughter of a Viking and in the aria from "Rienzi" her voice was certainly as large and quite as dramatic as Destinn's. And for me, the chief charm about her singing is the fact that she never wavers off the pitch in the slightest degree, and she surely had test songs set before her not only in the unusual intervals in the Strauss songs, but also in the intensely dramatic skips in the Wagner number and in both of these composers she achieved a well deserved success, and was recalled several times at the close of each number.

CHARLES M. DUTTON.

MANSFELDT CLUB RECITAL.

The Mansfeldt Club will give its twelfth public recital at Century Club Hall on Wednesday evening, February 1st. The members who will appear on this occasion will be Miss Esther Hjelte, Miss Laura Ferguson, Miss Edna Wilcox and Miss Frances Wilson. These events of the Mansfeldt Club have become so well known for their artistic merit that no doubt exists among those who know the talented pianists who participate that a large audience will be in attendance to applaud their skillful work. The program for this occasion will be as follows: Suite, G major op. 50 (Moszkowski), Miss Esther Hjelte; Widmung (Schumann-Liszt), Wedding March and Fairy Dance (Mendelssohn-Liszt), Miss Laura Ferguson; Valse—Scherzo, op. 7 (Tschaikowsky), Tambourin (Rameau-Godowsky), Cantique d'Amour (Liszt), Noches Andaluzas, op. 56 (Mariani), Miss Edna Wilcox; Nocturne, G major, op. 3, No. 2 (Chopin), Scherzo, E minor (Mendelssohn), Faust Fantaisie (Gounod-Liszt), Miss Frances Wilson.

* * *

The Mansfeldt Club gave two bi-monthly meetings during the month of January. The first took place on Thursday, January 5th and the program was as follows: Bach (1685-1750)—Prelude and Fugue, No. 5; Mozart (1791-1844)—Sonata op. 9, Mendelssohn (1809-1847)—Song Without Words No. 1; Thalberg (1812-1871)—Tarantelle; Moszkowski (1854)—Barcarolle; Moszkowski (1854)—Waltz op. 34, performed by the Misses Edna M. Wilcox, Frances Wilson, Esther Hjelte and Stella Howell.

The second meeting took place on Thursday, January 19th and the following program was rendered: Beethoven (1770-1827)—Sonata Pathetique, Adagio-Rondo; Brahms (1833-1897)—Treue Liebe; Brahms (1833-1897)—Parole; Hummel (1778-1837)—Rondo Favori; Scambati (1843)—Minuet; Medtner—Stimmungsbilder, Op. 1, No. 7; Poldini—Etude de Concert, Op. 19, No. 2; Liszt (1811-1886)—Rigoletto Paraphrase, performed by the Misses Stella Howell, Laura Ferguson, Hazel H. Hess and Edith Sellers.

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Pepito Arriola a Genuine Musical Marvel—Interprets Classics With Intelligence of a Matured Artist

By ALFRED METZGER

Anyone familiar with musical matters knows that occasionally reports are circulated that a wonder child has made its appearance and that the musical public of certain leading musical communities has become infatuated with the marvelous achievements of such premature genius. But gradually these reports become scarcer and scarcer until finally we are allowed to forget all about the existence of such a wonder child. Several years ago the columns of the musical press were crowded with the news that a new pianistic wonder had made its appearance upon the musical horizon and that the same had made such a powerful impression upon the most intellectual musical minds of the time that nothing could be compared with the success of this child genius but the early triumphs of the precocious Mozart who astonished the musical world of nearly two centuries (1760 or thereabouts to be accurate) ago. Having had so much experience with these reports the careful observer naturally read these glowing accounts about Pepito Arriola with a grain of salt and put aside the paper thoroughly satisfied to wait until some time had elapsed in which the truthfulness of these rhapsodies could be tested by the probe of time. We first heard about Pepito about four or five years ago and we have since followed his triumphal march through the musical world with unabated interest until we were delighted to be informed that he would finally make his appearance in San Francisco when we could judge for ourselves whether he was on a par with other wonder children who merely exhibited extraordinary talent but retained the dwarfed intelligence natural with a child, or whether he proved to be that marvel which exhibits a matured mind or brain in a youthful body, like it was in the case of the genius—Mozart.

Well, Pepito Arriola made his initial appearance in San Francisco, at Christian Science Hall, last Tuesday evening, before one of the most enthusiastic and intelligent audiences that have ever assembled in San Francisco and he played a program such as we have been used to hear by the world's foremost piano virtuosi. After carefully listening to Pepito for about two hours we have become convinced that whatever reports have been sent abroad about his remarkable genius are based upon facts and that nothing we have heard about him has been exaggerated. This little boy of nearly thirteen years of age is most assuredly one of the marvels of the musical world and had we not heard with our own ears what he has accomplished we could not give credence to the actual state of his wonderful musical equipment. We are even willing to go further than those critics who called Pepito Arriola "the re-incarnation of Mozart," for anyone acquainted with musical history must be aware of the fact that the piano used by Mozart was not by any means equal to the modern concert grand, nor was a concert pianist required to exhibit that technical or musicianly skill which a modern audience invariably demands. Concert pianists were rare over a century ago, while today the world presents a large amount of most brilliant artists and even the students are more competent than they used to be. In order to be considered above the average today an artist must accomplish a great deal more than was expected of him in the days of the young Mozart. Of course we would not be willing to make the positive statement that if Mozart appeared today he would not be quite as efficient as Arriola, but we certainly are willing to aver that at the time Mozart conquered the musical world a piano virtuoso was not obliged to exhibit as great a skill upon the pianoforte, nor was he called upon to present as difficult compositions as today when Liszt and the modern school of technicalities is an essential factor in the matter of a virtuoso's equipment.

We trust, therefore, that our readers will understand us when we say that we doubt very much whether Mozart, who made his appearance over a century and a half ago, was as well equipped as Pepito Arriola is today and consequently we can not regard the appellation of the "re-incarnation of Mozart" as applied to Arriola as exaggerated. There are particularly two pre-eminent features of Pepito's playing that have astonished us and have tested our senses of credulity. One of those features is an intellectual grasp of the emotional color of a Beethoven Sonata, several Chopin works and two Schumann compositions that we did not think a boy of Pepito's age capable of. And secondly, there was displayed a technical brilliancy and physical power, especially in the Liszt Rhapsodie which seemed almost im-

possible of execution by the two little hands of the youthful genius. We have heard very clever children perform with the understanding of matured musicians and could but be surprised to note such experience in one so young; but Pepito Arriola really plays with the experience of a piano virtuoso of the highest standing and with the intellectual superiority of a thoroughly experienced master of the instrument. This fact we certainly could not possibly understand unless we had actually heard this genius and even now, we can hardly grasp the full significance of this marvelous phenomenon. Especially were we paralyzed with the physical power which this boy exhibited. The fortissimo octave and chord passages of the Liszt Rhapsodie were shot forth with a spontaneity and explosive sound that secured a climax demanding iron muscles and the boyish body of Pepito certainly would impress one with the belief that iron muscles and physical force were not its chief assets. And yet this boy coaxed from this piano the actual climax of a thoroughly dramatic episode with apparently no effort. This latter circumstance was to us the most phenomenal of the evening's surprises.

Pepito Arriola's intelligence is not, however, restricted to his pianistic achievements. His mental acumen goes beyond the border of musical information. The writer conversed with the young genius for a few moments and found that he speaks a beautiful, fluent German of most approved literary style. He can converse intelligently on any subject that may be brought up and it becomes uncanny when you see before you a body of a boy ten years of age with a serious countenance and the commanding conversational powers of a man of forty. That Arriola, notwithstanding his advanced stages of intelligence, acts occasionally like the child he is, can only be ascribed to the natural condition of his mind. For instance last Tuesday evening he was impressed with the switches of the electric lights behind the platform at Christian Science Hall and just to see how these switches affected the lights the child manipulated them and wanted to see for himself how this worked. The consequence was that the audience noted the extinguishing and re-lighting of the chandeliers upon the stage without knowing the cause. It was Pepito playing with the electric lights and trying to darken the hall just to see what the audience would do about it. That all the lights were not extinguished was not Pepito's fault, for he certainly tried to do his best. This incident shows that the child's mind is not abnormal and emphasizes the marvelously advanced stage of his brain which enables him to play the classics with the intellectual capacity of an experienced master. Anyone who misses hearing Arriola misses the opportunity of a life time, for since it took over a century and a half to produce a genius like Mozart it may easily be comprehended that it will take possibly two centuries before another such genius may be heard in this world. Every year added to the age of Pepito lessens the wonder of his gift. Now is the time to admire the boy and anyone who neglects to hear him will surely regret it all his life.

MR. B. R. BAUMGARDT'S LECTURES.

The second lecture of the series given at the Y. M. C. A. by Mr. B. R. Baumgardt, "The Fjelds and Fjords of Norway" has necessarily been postponed until Monday evening, January 30th. This lecture is considered by critics as the most beautiful, as well as the most interesting upon the American platform today.

The dates for the remaining lectures are as follows: January 30th, at 8:15 P. M.—The Fjelds and Fjords of Norway; January 31st, at 8:15 P. M.—The Latest From the Heavens and an Evening With the Stars; February 2d, at 8:15 P. M.—Venice, the City of Golden Dreams; February 7th, at 8:15 P. M.—Athena, and the Golden Age of Pericles. Mr. Baumgardt presents these subjects in so realistic a manner, and grips his audience to such an extent that they feel they are traveling with him, and not merely looking at pictures, but upon real people and actual scenes.

ORPHEUM.

Nothing better in the way of vaudeville has ever been offered to the public than the program for next week at the Orpheum. Harry Tate's original English Comedy will present their famous comedy, "Motoring," which is a timely skit on the present automobile vogue. This

satire, which is genuinely funny, illustrates the adventures of a regular "A-law" British clubman, who goes out for a spin in his motor car with his half-witted son, Ronald, and a language murdering chauffeur, who does not know a sprocket from a carburetor.

THE FERRIS HARTMAN CHRISTMAS PARTY.

The front page picture of this issue of The Pacific Coast Musical Review represents the Christmas Party of the Ferris Hartman Opera Company on the stage of the Grand Opera House, in Los Angeles, on Sunday evening, December 25, 1910. The members of the company as well as the stage hands and musicians are in this picture. The full list of names is as follows: Flora Norris, Hazel Hastings, Bertie Weyles, Violet Elbe, Muriel Sylvester, Hazel Boyd, Carmen Phillips, Eva Olivetti, Angela Pinkley, Ivey Mayhew, June Martin, Anna Little, Dixey Blair, Draxy Harlan, Emilie Harrolds, Geno Gentry, Winifred Woods, Chester A. Chase, Lawrence Bowes, Wm. Epperly, L. Mate, Wm. Grayson, Wm. Dudley, Foye Halbrieter, Jack Martin, Ferris Hartman, Walter De Leon, Jos. Fogarty, O. N. Lenoir, Geo. Poultney, Myrtle Dingwall, "Muggins" Davies, Josie Hart, Marta Golden, Jack Raynes, Arthur Sheppard, C. V. Kavanagh, Lew Spalding, R. Z. Leonard, Chas. W. Clark, Jay D. Barns, Ernest Blehl, Wm. Donohoe, Louis Levy, George Butterfield, Geo. Edwards, Norman Whistler, Roy Menger, H. A. Dixon, Geo. Totten, Doc. Wright, J. A. Lee, Bob Campbell, Sam Truasa, Arthur Crawford, Ray Poale, Lerue Bernard, Wm. Malatty, Jack Gallagher, Nick Ferguson, Julia Hines, Doc. Harne, F. Hallinger, B. Mollenhauer, Harry N. James, Sila Miller, Pat Patten, Max Exberger, Lulah Brooks, Alexandra Deelwood, Edwina Davies, Arthur Davies, Grace Davies, G. Johnson, L. Russell, Jr., Will Robinson, Cornelia Dudley, Fanny Fogarty, and Mrs. N. A. De Leon.

This party was undoubtedly one of the happiest and most successful ever inaugurated upon the stage of any theatre. During the banquet which consisted of quite a repast irrigated by the amber fluid, which was taken from the vessel on the table in front of the scene and not from the tub on the floor, Ferris Hartman distributed Christmas presents from the various members of the company to one another. Ferris Hartman is standing next to the beer in front of the Christmas Tree carrying a bunch of carnations and this bunch is the only package that Mr. Hartman is taking care of at this particular time. Next to Mr. Hartman sits Mrs. Hartman, who is really much better looking than this flash-light picture shows, and next to Mrs. Hartman sits "Muggins" Davies, who is looking for her husband who takes a picture of the scene in the balcony with a camera which his wife presented to him for a Christmas present. Mr. De Leon, about this time, took a picture of everything he could lay his hands on—even his salary. Next to "Muggins" Davies sits Charles Kavanagh, general manager and impresario plenipotentiary of the Hartman Company, his face expressing the satisfaction inspired by continuously crowded houses and a sold out box office sheet. The affectionate lady in the background with her arms around the two good looking young fellows is Marta Golden (Mrs. Jack Raynes), and for propriety's sake we desire to add that the chap on her left, against whom she leans particularly heavily, is her husband. The young man on the right is A. Z. Leonard.

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By JULIAN JOHNSON

Los Angeles, January 24, 1911.

What Los Angeles thinks of Tetraxini—who has never stopped within the confines of this city—was shown at the opening of the sale last week, when, within the hours of 9 and 5 o'clock, more than \$7,000 came into the Behymer box-office, as advance tribute for her two concerts, which are to be given this Tuesday evening, and Friday evening. Some weeks ago I commented on the advantage of a new opera company in San Francisco. It is evident that the plans of Impresario W. H. Leahy, also takes Los Angeles well into account. Frank Healy advance manager for Mr. Leahy and his great star, says that an opera company may be formed at Havana, playing the capital of Cuba, then taking in Mexico, and coming to San Francisco by way of Los Angeles, or else playing Los Angeles after San Francisco. At any rate, this city, with her practical 400,000 inhabitants, which estimate probably does not do justice to the horde of travelers always within our gates, is tired waiting for its dole of Metropolitan music-drama. The artistic East has no patriotic interest to uphold in the West. There is no sectional pride here. We are not directly tributary, as are such cities as Philadelphia, St. Louis and Baltimore. We are not in close enough relationship with New York—as are these cities—to practically force an artistic alliance. As an occasional venture, once in years, the Metropolitan opera company may make the great trip to the Pacific Coast. Then, if we are to depend wholly upon New York for our best opera, will come the seven, more or less, ensuing lean years. It is something more, therefore, than the mere desire to see and hear Tetraxini which has caused such a spontaneous outpouring in this city. Local music-lovers who are discerning know Leahy and his capabilities. They know that co-operation is the slogan of success, and they are ready, I fully believe, to heartily co-operate with San Francisco in procuring grand opera worthy the name. It is hardly probable that Los Angeles, notwithstanding her scarcely inferior size, would support a season anywhere near as long as San Francisco. But it will support real opera long enough to make it a paying venture when the time in both cities is taken into account. We have a great opera house already built. The Auditorium, a magnificent theatre, has by its great size demonstrated its unfitness for the more "intimate" style of drama which is in vogue at the present day. But as a palace of music it is superb. It will fill the operative needs of this city for years to come, and sits, month in and month out, a vast and expensive pile upon almost priceless land, waiting for the one thing which can fill it—music.

THE ELLIS CLUB.—Undaunted by the rivalry of Tetraxini the Ellis Club, under the direction of Jean Baptiste Poulin, will give its regular mid-season concert in Simpson Auditorium on Tuesday evening. The Ellis Club seems to fear nobody, and, if need be, would probably dare to raise a note of melody against the horn of Gabriel himself. The Club will be assisted by Constance Balfour, soprano; Arthur Alexander, tenor; William James Chick, baritone; Mrs. Ada Marsh Chick, organ and the Krauss string quartette. The club numbers will comprise "A Vintage Song," from Mendelssohn's unfinished "Loreley"; "In Vocal Combat," Dudley Buck; "Carpathian Folk Song," Patty Stair; "Spring Night," Max Filke, with obligato by Constance Balfour and string quartette accompaniment; "Toreador, Hola," H. Trotter, arrangement by N. Clifford Page; "King Olaf's Christmas," Dudley Buck, with tenor solo by Mr. Alexander and baritone solo by Mr. Chick, and piano, organ and string accompaniment. Constance Balfour will sing "Pace Mio Dio," "La Forza del Destino," Verdi; and "Ecstasy," by Walter Rummel. Arthur Alexander will sing "Where'er You Walk," Handel; "Allerseelen," Richard Strauss, and "A Love Song," Haesche. The Krauss quartette will play the Mendelssohn Op. 44, No. 2 quartette, and a Chopin Romanza, with cello solo.

VON STEIN ACCESSION.—Anthony Carlson, Berlin basso of renown, has just arrived to augment the al-

ready imposing faculty of the Von Stein Academy. Herr Carlson is a celebrity contracted months ago by Mr. Von Stein, but, with characteristic sure-footedness, the director did not say anything about his find until he had landed him safe on California soil. Those who have heard Herr Carlson, say that he not only possesses a remarkable voice, but is an extraordinary interpreter of such moderns as Richard Strauss, Debussy, Hugo Kaun, Max Reger and Brahms. He will be heard in recital at Gamut Auditorium on February 8th, with Mr. von Stein at the piano. On February 15th, the faculty concert of the Von Stein Academy will be given, with Mr. von Stein, Wenzel Kopta, Christine Battelle, Mrs. Kirkpatrick and others appearing.

"CAMPUS," AMAZING.—The amazement of local theatre-goers has been Walter DeLeon's light but altogether pleasant musical play, "The Campus." Never in the history of local musical comedy has such a piece run for three weeks, hence when "The Campus" swept airily through its third week, and its managers announced it for a fourth, there was a great buzz of comment. The piece seems to be doing the same rushing business, and the performance has been made compact and perfected until it is now of altogether Metropolitan harmony and speed. Friends of Walter DeLeon and his petite wife, "Muggins" Davies, will be pleased to learn that Messrs. Hartman and Kavanaugh propose to send them on tour next season in "The Campus." "Fantana," with the debut of Henry Balfour, a tenor of most uncommon voice though little stage experience, will occur as soon as "The Campus" needs replacing.

U. S. C. CONCERT.—The Faculty concert of the Col. Church last evening. Participants in the programme were, Mrs. Norma Rockhold Robbins, contralto; Miss C. Adelaide Trowbridge, piano; Horatio Cogswell, baritone; W. H. Mead, flute; Herr Oskar Selling, violin, and W. F. Skeele, organ. Accompanists were, Miss Ella Gardiner, and Miss Trowbridge. The programme: Organ, Finale from 4th Sonata, Guilman; baritone, "Adelaide," from Beethoven; piano, Nocturne in F Sharp, Chopin; contralto, aria from "Martha," Flotow; flute quartette, Rondo and Andante, Gabrielsky; baritone, "Border Ballad," Cowen; organ, "Rondo Caprice," Buck; violin, Polonaise, Wienlawaski; contralto, "Springtime," piano, Prelude from Suite Op. 72, Raff; duo, contralto and baritone, "The Passage of the Birds," Hildach.

SIGMUND BEEL'S VIOLIN RECITALS.

Never have more beautiful and important programs of violin literature been offered in this city than those of Sigmund Beel, our California violin virtuoso who for the past fifteen years has been winning laurels abroad and who now returns to make us a short visit. The Beel concerts will be given at Christian Science Hall and the artist will have the valuable assistance of Mr. Gyula Ormay as accompanist. The first concert will be given next Thursday night, February 2d, and the following program will be presented: Sonata D major (Handel), Concerto A minor (Vieuxtemps), Sonata G minor (violin alone) (Bach), "En Batteau" (Debussy), "Minuet" (Handel), "Prelude and Allegro" (Pugnani-Kreisler), Rhapsodie Pidmontese (Sinigaglia).

The Vieuxtemps "Concerto," Op. 37 is rarely played and will be very welcome and Sinigaglia's work is said to be one of the most important of the modern violin compositions. Kreisler had it announced on one of his programs but for some reason changed it. Sinigaglia's orchestral works are now often seen on the most important symphony programs and our real music lovers will be glad to hear one of his compositions. The second Beel concert is announced for Sunday afternoon, February 5th with the following really great program: "Chaconne" (Vitali—Thirteenth Century), "Concerto" B minor (Saint-Saens), Sonata for Violin alone, E major (Bach), Two Irish Airs (a) Rich and Rare, (b) Jig "Fly Not Yet" (Esponette), dedicated to Sigmund Beel, Melodie Tartare (Kesloff), Perpetuum Mobile (Nevacek).

Seats will be ready Monday morning, at Sherman, Clay & Co's. Oakland music lovers will hear Mr. Beel on next Friday afternoon, February 3d at Ye Liberty Playhouse, at 3:30. The program of the opening concert will be repeated. For this event seats are obtainable only at Ye Liberty box office on and after Monday.

The Von Meyerlnck School of Music gave the following program before the music section of the California Club on Thursday, December 29th, with much success: (a) "Ave Maria Stella" (from the Fourteenth Century), translated by the monk Herman of Salzburg, (b) "A Little Child in the Cradle" (D. Corner, 1649), Mrs. Buckley; (a) Cradle Song at the Manger of the Holy Child



SIGMUND BEEL

Violin Virtuoso at Christian Science Hall Next Thursday Evening, February 2d, and Sunday Afternoon, February 5th.

(1609), (b) Lullaby of the Shepherds Melody as sung in the Province of Glatz, aurally transmitted, Miss Lanyon; Trio—"Sleep, Sleep, Noble Child" (Cherubini), Miss Lund, Miss Danielsen, Mrs. Buckley; (a) "I Stand at Thy Manger Here" (1667), (b) "Shepherd Song" (Fourteenth Century), Austrian Folksong in Dialect, (c) "The Shepherds in the Field" (Fourteenth Century), Austrian Christmas Song in Dialect, Miss Otto; (a) An old Catholic Carol, as sung in Thuringia (1605), (b) "Ave Maria Tender" (1685), (c) "Christmas Song," (with chorus) (1697), Miss Lineer; "The Advent of Our Savior" (1662), Sacred dialogue between the Herald and the Soul, Miss Otto and Miss Danielsen; "Ardent Longing of the Languishing Soul for the Love of Jesus" (1677), Miss Danielsen; "O Jesulein Sness," from Scheidt's Tabulaturbuch (1650), Full chorus in unison.

THE BAUMGARDT LECTURE.

B. R. Baumgardt made good his claim of interest and the imparting of live and up-to-date information, at the opening of his lecture course in the Y. M. C. A. building in this city, last Saturday night. No lecturer appearing in San Francisco has, at any time, presented a discourse surpassing in interest the first of his present series. His theme was Switzerland. In addition to describing Switzerland from the picturesque point of view alone, he told of the governmental forms, political sagacity, mechanical skill, simple and heroic lives and the history of the oldest of existing republics. His talk was not oratorical but conversational, just such a one as any greatly intelligent man might make in speaking to his friends and intimates. This added greatly to the pleasure and marked the style of the speaker with a peculiar charm. The pictures that were thrown on the screen were of high class, large, finely colored and well selected to inspire interest and to instruct. Mr. Baumgardt will deliver a series of lectures at the Y. M. C. A. building. On Monday night he will speak entertainingly of "The Fjelds and Fjords of Norway." The coming dates are Tuesday evening, January 31st, "The Latest From the Heavens and Evening With the Stars;" Thursday evening, February 2d, "Venice, the City of Golden Dreams;" Tuesday, February 7th, Athens in the Golden Age of Pericles."

ARRIOLA'S SUNDAY AFTERNOON CONCERT.

Pepito Arriola will give his only matinee concert this Sunday afternoon, January 29th at Christian Science Hall when the marvelous lad will play the following program: Sonata, Op. 2, No. 3 (Beethoven); Valse, C sharp minor, Op. 64, No. 2, Mazurka, B flat major, Etude, D flat major, Op. 10, No. 5, Ballade, Op. 23 (Chopin); Octave Study, Op. 44, No. 4 (Leschetizky); Toccata (Jonas); Gavotte (Gluck-Brahms); St. Francis Walking on the Waves (Liszt).

Seats are to be had at Sherman, Clay & Co's. until Saturday afternoon at 5 o'clock and on Sunday the box office will open at the Hall at 10 A. M.

MADAME GADSKI AND MABEL RIEGELMAN TRIUMPH IN CHICAGO.

The Chicago Press spoke in the most enthusiastic terms about the interpretation of Valentine and Urbain in the Huguenots by Madame Galski and Mabel Riegelman on December 22d. We are pleased to publish a few of the criticisms:

CHICAGO EXAMINER, December 23, 1910.—Galski, as Valentine, made a beautiful picture and her singing of the music was of that high artistic grade which we are accustomed to associate with the musical work of this superb artiste. She discloses in every role which she sings for us a musicianship and a dramatic art which is individual and noteworthy, and this role of the young noblewoman must be added to her finest achievements. She had many solos and concerted numbers, and in all of them she dominated the situation.

A young American singer (a protege of Madame Galski), Mabel Riegelman, was assigned the robe of the page, Urbain, and made a pleasant impression. She encompassed the difficult aria in the first act with considerable vocal skill.

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CHICAGO INTER-OCEAN, December 23, 1910.—Interest in this performance centered in the reappearance of Mme. Galski in the role of Valentine and the debut of Mabel Riegelman in the small part of Urbain. Mme. Galski was received with fervor, as usual. The role does not give her the best chance for the display of her great gifts, but something of the singer's sincerity and painstaking care with everything she does lifted the shallow inconsequential role far above the level of mere vocal display. She was received with enthusiasm.



MME. GADSKI AND MABEL RIEGELMAN
In the Marriage of Figaro

Of the debutante, Mabel Riegelman, it is a pleasure to remember her deserved success with her one good chance. The newcomer is possessed of a beautiful voice; it is of excellent quality, hearty, true, rich in tone quality, in range it is sufficient for almost any of the soprano roles, except those which demand something freakish in the way of altitude. She was evidently nervous at the beginning, but as the performance progressed her admirable schooling came to her rescue and the result was a prophecy for a noteworthy future.

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Maurice Renaud, the distinguished French barytone, will give a song recital in Carnegie Hall on Tuesday, at 3 P. M.

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CHICAGO TRIBUNE, December 23, 1910.—Mme. Galski, who assumed the rather ungrateful part of Valentine, was one of the few entirely satisfactory members of the cast. The manifold excellences of her vocal art are too well known to need emphasis here, particularly as they rarely have been expended on material of such marked musical limitations.

Miss Mabel Riegelman, whose voice has been admired in the invisible part of the priestess in the second act of "Aida," appeared on the stage for the first time this season in the part of the page, Urbain. Her charm of person predispose the reviewer to leniency, and her several inaccuracies in the matter of pitch may be explained on the ground of nervousness. To the natural beauty

and youthful freshness of voice we already have borne witness.

THE CHICAGO RECORD, December 23, 1910.—Mme. Galski as Valentine, was a dominating figure of the production. These columns have held so many reviews of this distinguished singer's labors that it is not, at this date necessary to enlarge again upon the beauty of her art. It is sufficient to declare that Madame Galski put more beauty and more grandeur into her role than was in it before she took it up.

An interesting debut was made on the occasion of this performance by Miss Mabel Riegelman. We use the word "debut" advisedly, since, while this artist has, indeed, sung in some performances before, it has been in such negligible roles that it was difficult and would have been unjust to estimate her abilities from the hearing of them. In "Les Huguenots" Miss Riegelman interpreted the music of the page, Urbain—a role, which, if it does not ask for much impressive histrionism, does exact fine singing. The young artist disclosed a voice of excellent quality which has been evidently well trained. It did not, at this performance at least, appear to be a voice of great tonal power, but its notes were most pleasurable to the ear, and Miss Riegelman made it clear that she had them, a little nervousness, notwithstanding, under good control. Her principal effort was the greeting to the revellers in the Castle of the Court de Nevers, and this quite difficult aria was sung with much elegance and charm, and it was cordially received by the gathering which heard it. It may be declared that the singer, who is a protege of Madame Galski, made a distinct success.

W. L. HUBBARD'S LECTURE.

Last Monday evening the Pacific Musical Society gathered in force at Christian Science Hall to listen to an address by W. L. Hubbard, for a long period musical critic of the Chicago Tribune, and also to Mr. Burton, Baritone, with Mr. Campbell, a competent accompanist, at the piano. The event was made interesting by the ready and conversational style of Mr. Hubbard, who said that he came to San Francisco as a musical missionary and especially by a series of songs that were written in foreign languages, but which, at the suggestion of the speaker, were sung in the English language, with one exception, that exception being the "Erl King." Mr. Hubbard emphatically announced that he favored the use of English words in operatic and other performances of a musical nature, when such performances take place in the United States or England. He asked why people should prefer to have operas sung in this country in languages they do not understand? The experimental singing of the songs in English that followed made up a good demonstration of the theory that was expounded long ago in the Pacific Coast Musical Review, and that was favored by Mr. Hubbard. In singing, the various compositions—German and Italian—lost none of the charms that have vocally enabled them to live in lands where the words were little known and they took on greater significance by being intelligible to the auditors and the unity of musical expression and verbal significance contained in them was brought out to an extent that may have given them new and better meanings.

Mr. Hubbard had a deal to say on the subject of the use of English in operatic singing in this country. He said that fond parents expended thousands of dollars annually in sending their promising offspring to European countries and then, on their return, listen to them and understand not one word that they hear sung. At an Italian opera performance in Chicago, so the speaker recalled, the tenor with much vehemence sang a supposedly fervent love phrase and the chorus came in with much vigor, and enthusiasm galore, but the Italians in the theatre laughed while their American neighbors at the performance applauded. No wonder, for what the tenor had sung was addressed to the soprano heroine and was "Your Back Hair is Coming Down." The speaker told of the use of German words in the singing of opera in Germany, of Italian words in Italy, and Russian words in Russia, and then asked what defect or lack there was in the language of Shakespeare that disqualified it from being the vehicle of song. All songs were originally poems. They began simply at the first, in the early dawn of song making.

Poems were first fabricated simply with the discovery of the rhyming possibilities of words. Songs based on poems undoubtedly had a similarly humble origin. First they were vocal alone; then accompaniments were added; then the melodic values residing in instruments in connection with songs were discovered and the fabric of song has been built up and the structure has been elaborated. Back of it all is the poem and what it means, hence to fully comprehend, the words must be understood by the auditors.

The speaker warned his auditors against shams. They should not pretend, he said, to knowledge that they did not possess. There was a certain amount of pretence to knowledge of art that was fictitious. There was a certain assumption of art knowledge that was detrimental to the progress of art, inasmuch as it deterred people from artistic performance—literally scared them away. On this point Mr. Hubbard conjured up a humorous view of certain Chicago men who were persuaded to attend symphony concerts. Such men, he said, went to the theatre and were confronted with a programme which bristled with pages of historical and technical information about the selections to be performed and also was expanded by bars of music of which they knew nothing. They looked at the stage and saw sixty men, more or less, in dress suits, who sawed and hammered their way through a composition and also a man who held a stick and waved it fantastically about while the other sixty sawed and hammered. There were several pauses between the movements of a great composition, and these pauses were the most applauded by the men who had been persuaded to attend. After the performance the men went away saying they would never be caught by another symphony if they saw the symphony first. The fact was that they had been overwhelmed and bored by an attempt to teach them technically. Technical knowledge, in the opinion of Mr. Hubbard, was not absolutely indispensable to the enjoyment of music. What would interest one auditor need not necessarily interest another. Each auditor would be affected according to his capacity. Technique was necessary but the spirit of music, the heart, the capacity to comprehend the picturesque and to grasp the suggestiveness of the performance was that which furnished the measure of enjoyment. Every musical performance should be suggestive and promotive of imagination. Children should be taught tales stimulating to their imaginations.

To illustrate this teaching the speaker told of a mothers' meeting that he attended, in which the teaching of Mother Goose's tales to children was decried. "It is not true," so declared a leading speaker at the meeting, "that the cow jumped over the moon. Children should not be taught that which is not true for it will tend to make them liars all their lives." This story made the audience laugh. Then Mr. Hubbard strenuously urged that children should read Mother Goose from end to end and all works that would keep their minds alert and receptive. In a world where the "Dry as Dust," to use Carlyle's term, are insisting on nothing but facts, "what are facts?" asked Mr. Hubbard. "What fact that was a fact fifty years ago was now able to pass unchallenged?"

The talk, which could not in any way be defined as a lecture, ran along, rather as a plea to his hearers to be honest with themselves; as a plea for tolerance to those whose tastes differed from others. He told of a native guide in Japan who was delighted when he heard the song of the Geisha girl but could not understand the European melody that followed it, and described it as "too much noise." Somewhat facetiously he said that the distinctively American types of musical composition were furnished by Sousa and by George Cohan. There was merit in rag-time to those who liked it; he had heard Japanese music that at first seemed to be merely a combination of squeaks and screams and so on. Possibly some of the modern orchestration might suggest the same idea to others.

From this general summary it will be seen that Mr. Hubbard did not impart anything new or particularly instructive in his talk. There was nothing technical in it; nothing to stimulate anyone to study art for art's sake in the way generally sanctioned by instructors and approved by masters. There was nothing in it that suggested anything to be done to improve one's technical knowledge of music. When the time came for the songs, Mr. Hubbard said that illustrations of the advantage of the use of English in songs would be given. Mr. Burton proved himself to be sympathetic and his enunciation was good and such shortcomings as he manifested in voice did not prevent his showing that English was a good medium for conveying ideas that had hitherto been hidden under the disguise of foreign tongues. He began with Handel's "Where'er You Walk," and then sang "In the Time of Roses" by Reichert; Schubert's "Rosebud" song, the Prologue from I'Pagliacci; "Mandolin" by Debussy; A Love Song by Brahms, a Song by Richard Strauss, "Annie Laurie" and "Believe Me if all Those Endearing Young Charms," in English. These were well received by the audience. Mr. Hubbard will be remembered here principally on account of his strong plea for the use of English in opera. The President of the Society, Mrs. Dean, introduced the speaker wittily. DAVID H. WALKER.

"The Chocolate Soldier"—The Real Triumph of the Theatrical Season—An Ideal Comic Opera

By ALFRED METZGER



JUST about the time when we gave up hope regarding the willingness of the Eastern theatrical managers to send out good singers with their comic operas, F. C. Whitney took pity on us and peopled the production of "The Chocolate Soldier" with an array of vocal artists that recalls the halcyon days of the Bostonians. The initial production of this ideal comic opera which took place at the Savoy Theatre last Monday evening convinced every serious lover of the theatre that the days of real comic opera are not passed and that there are still composers and librettists who are able to produce the "real thing" in opera bouffe, and that there are still singers who can act and who can combine to bring this class of entertainment to that high plane of efficiency which it has attained in Europe. The writer has seen many a theatrical performance in Europe, and he is in a position to assert that at no time has he witnessed a superior performance to that given at the Savoy Theatre last Monday evening. Anyone who is not delighted with the Chocolate Soldier either does not like genuine opera bouffe or is unable to judge the artistic merits of a real meritorious theatrical entertainment. Waldemar Young in the Chronicle last Tuesday morning sneers at the book, but anyone who saw his own book to a comic opera, the name of which were better forgotten, must admit that his own taste certainly does not meet artistic requirements and we doubt very much whether he is competent to judge anyone else's efforts. The reliability of the Chronicle's critical department may be easily judged by the fact that "The Girl in the Taxi," a notoriously indecent production and a play of a decidedly coarse musical comedy character, is given the first column in the paper and is written up enthusiastically as to its musical value, while "The Chocolate Soldier," a comic opera classic of the highest character is given second place and dealt with superficially by a "critic" who is an ex-prize fight reporter. When a daily paper descends to such unfair and unjust means to prejudice the public against a legitimate theatre, because of its friendship for a syndicate house it is about time that everyone loses confidence in it and we, who have read the Chronicle for years and had some faith in its critical opinion, have certainly lost every vestige of such faith and read its columns with disgust last Tuesday morning.

"The Chocolate Soldier" responds in every way to the most severe demands of genuine opera bouffe such as Offenbach wrote. The music is exceptionally ingenious and bright and sparkling. It is just as classic in its nature as is that of Johann Strauss, the famous waltz king. The melodies scintillate with changeable tone colors, the themes follow each other with delightful frequency and variety. The opening of the first act is almost grand operatic in scope and necessitates the utmost artistic requirements in the personnel of the cast. The finale of the second act is a master piece of musical literature and fully on a par with the famous finale of the first act of the Gypsy Baron. The company that presented the work at the Savoy is fully capable to emphasize its musical beauties, for everyone of the principles is a vocalist of superior faculties and it is a relief that at last one is enabled to appreciate the musical value of a comic opera. The orchestra is a most excellent feature of the production, being composed of competent musicians who have grasped the sense of rhythm and uniformity of attack. The musical feature of this opera alone is worth the price of admission not to mention the many other characteristics of the performance. The plot is on a par with the music and any writer who finds fault with it simply does not know what a good plot is. We know of no comic opera of the German and French school—and these, after all, are the two schools upon which the comic opera idea is based—that surpasses the ingenuity of the plot of "The Chocolate Soldier." It is true, now and then, the situation borders somewhat on the risqué, but it is the situation rather than the spoken words that form the coat of thin ice which is sometimes dangerously near the breaking point, but a timely swerving off the path of "wreckitude" on the part of the librettists saves the day. It is the French idea of the piquant which the writers of the book have singularly well translated into English and indeed there are several scenes where this piquancy is so strikingly well portrayed that it could not have been surpassed had it been presented in the French

language which is so well adapted for exactly such delicate situations. When Mr. Young in the Chronicle feels shocked about the relation of a story which includes a man who had not taken a bath all his life, which is turned into a joke, he shows definitely that he is not at all a critic of theatrical performances, for he has absolutely lost the idea of that song. Throughout the song stress is laid upon a play of words and this play of words is so skillfully handled that one who is susceptible to this sort of thing and one who knows the passion of the German and the Frenchman for songs with word-plays must admire the skill with which the playwrights have succeeded in translating a decidedly German of French idiomatic idea into English, without losing the sense of humor. Surely Mr. Young could not have shown his critical inefficiency in a more striking manner, than by misunderstanding this artistic delicacy of the word-play and only noticing a joke which is really a secondary part of the entire scene. This is very much like the reputation of the proverbial Englishman who misses the point of the joke.

"The Chocolate Soldier," as has been stated before, is a satire on the army. The name is derived from the fact that the title role involves a soldier who carried chocolate drops in his cartridge belt instead of ammunition. He is very fond of chocolates, in fact, and consequently the heroine, who falls in love with him, calls him her chocolate soldier. This chocolate soldier escapes from the lines of the enemy and climbs a balcony which leads into the sleeping apartment of the young daughter of an officer of the enemy's army. His charming manner prejudices the daughter of the house, her mother and a lady relative, in his favor. An innocent flirtation begins which ends in the three Graces saving the chocolate soldier's life and each putting a photograph in the pocket of a house jacket which the lady of the house loans chocolate soldier to escape in and which really belongs to her husband. The first act ends with the chocolate soldier falling asleep on the lounge and the young daughter watching him and kissing him in his pretended sleep.

The second act brings the "heroes" back from the war. The betrothed of the heroine, who is Nadina Popoff, is Major Alexius Spiridoff who according to his own testimony has become the hero of his regiment. It develops afterward that he became courageous only when he discovered that the enemy's ammunition had given out and there was no danger of his being shot. Well, the returned "heroes" have breakfast with the ladies and during breakfast they relate their meeting with a Swiss soldier, named Lieutenant Bumerli who had entertained them with stories. One of these stories related to an adventure with three Bulgarian ladies who fell in love with him. The three female members of the party discover immediately that the story refers to their experience and become frightened, only to be relieved by the statement that the Swiss lieutenant did not mention any names. Soon afterward Lieutenant Bumerli, who will have been recognized as the chocolate soldier, arrives for the purpose of returning the borrowed house jacket at a critical moment, when the master of the house, Colonel Casimir Popoff, is beginning to miss his jacket and is becoming suspicious of the coincidence between the loss of his own house jacket and the Swiss lieutenant's story which also contained the episode of the jacket. Now the Chocolate Soldier, pressed by financial obligations, had pawned the jacket and had never discovered the fact that the photographs were hidden in it. Consequently upon returning the jacket to the Colonel he leaves the pictures in its pockets. The ladies discover this misfortune and become naturally greatly agitated. The Colonel returns from the house and is glad to meet the Swiss lieutenant again. He has donned the smoking jacket which was brought to him by his wife, but he has, as yet, not discovered the photographs. The scene which deals with the ladies trying to take their respective pictures surreptitiously from the pocket of the jacket is delightful and is so gracefully and comically executed that it forms one of the finest gems of stage craft which we have witnessed. Finally everyone succeeds in extracting a photograph from the pockets of the jacket without the Colonel noticing it. Now, as it happens, none of the women knew that the others had also put an autographed photo in the pocket of the jacket and when they examine the pictures they find that the photos of the two young girls had come into the wrong hands. In order to get even Mascha, the

young relative, tells Alexius, the betrothed of Nadina, of the picture and he breaks off his engagement forthwith. Mascha and Alexius have been in love all this time. Now, Nadina and the Chocolate Soldier are also in love. Finally all these intermingled situations are cleared away and the opera ends very cleverly and not at all with the usual slipshod way of ending a comic opera. The weaving of the net and the unravelling of the plot are well done and anyone who can find fault with this plot is surely an old grouch who never will be pleased with anything and who ought to take up aviation for an entertainment.

We have shown why we enjoyed the music and the plot and it is time to proceed toward the personnel of the cast. Antoinette Kopetzky, who in the role of Nadina did not only reveal herself as a very skillful actress who understands how to secure every particle of humor and pathos from a clever situation, but proved to be the possessor of a splendid soprano voice of much power and vibrancy. It is true she swerved occasionally of pitch, especially during the beginning of the first act but she somehow overcame this discrepancy sufficiently to make it somewhat subservient to the general excellence of her performance. She brought out strongly the musical and histrionic advantages of her role. Flo Berere, who impersonated the saucy Mascha, proved to be an ideal comic opera soubrette who was full of mischief and decidedly bewitching in her deportment. She also looked very pretty and very graceful. She possesses a voice of a delightfully velvety contralto quality which she uses with fine artistic discrimination. Margaret Crawford, who, in the part of Aurelia, exhibited many characteristics of a splendid comedienne, possesses a deep contralto voice, not unlike that which made Jessie Bartlett Davis famous and in her ensemble numbers, especially, she added a firm background and solid musical foundation to the singing. John R. Phillips, the leading tenor, who essayed the role of the Chocolate Soldier, is a singer who possesses a voice of splendid timbre, of a purity and silvery quality that is exhilarating and whose interpretation is simply delightful. He is also a splendid actor who succeeds in enthusing his audience and showing by facial and other expressions the deeper sentiments of episodes that tell more in actions than in words. He is also a graceful dancer. Frank H. Belcher, as Captain Massakroff, revealed a splendid voice and also a finely developed sense of humor, but we think it entirely out of place to make him the hero of a production in which he played a subordinate part, simply because he happened to be a native of San Francisco. This is stretching patriotism a little too far. But evidently Waldemar Young of the Chronicle thought it perfectly proper to devote three quarters of his criticism to an inferior role, when there was so much else to talk about. Edmond Mulcahy as Colonel Kasimir was a splendid comedian of the higher German type who depend upon the intelligent delivery of their lines and their clever character impersonation rather than upon their "horse play." His relation of the story of Bumerli was really one of the most skillful declamatory efforts which we have noticed upon the stage in recent years. Harry Davis sustained the role of Major Alexius most happily bringing out the conceit of the cowardly lieutenant in a decidedly humorous fashion and very skillfully refraining from making the part objectionable by reason of the peculiar character of the role. It is so easy to lose the sympathy of the audience in a part of this kind that really Mr. Davis' histrionic triumph should be duly recorded. Both Mr. Mulcahy and Mr. Davis possess fine voices, the former a basso cantante, the latter a tenor which, although somewhat wheezy, is never disagreeable.

Now, here we have a comic opera with an excellent plot, decidedly high class music, a fine orchestra, artistic stage equipment, scenery and costumes, beautiful voices among the principles and chorus, an ideal comic opera orchestra and an ensemble of the most efficient type. The Savoy Theatre ought to be crowded to the doors for two weeks, and if it is not, we do not want to hear anyone talk to us about Eastern managers not sending out efficient companies. We had fully made up our mind that in case this production was not up to the mark that we would tell the truth. Our only desire is to secure the confidence of our readers. When we tell them that a production is fine, it must be first-class and when it is not so we certainly shall not be backward in telling the truth—no matter in what theatre such production takes place. Now if any of our readers visited the Savoy Theatre upon our recommendation and finds that he did not like the performance, we want him or her to tell us and also to tell us why they did not agree. We are endeavoring to get as nearly as possible to the pulse of the theatre going public and when we are mistaken in our opinion we want to know it. So, communications

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from our readers are solicited. In the meantime, we want to urge everyone who really wants to witness an ideal performance, such as would induce the writer himself to spend any amount of money to see, to visit the Savoy Theatre and see the "Chocolate Soldier" and we want to take full responsibility for our recommendation.

FREDERIC C. WHITNEY-NEW MANAGERIAL FORCE

Frederic C. Whitney who controls the rights of the remarkably successful opera, "The Chocolate Soldier," will be the most prolific producer of light opera in the world this spring. Mr. Whitney who is now on the Pacific Coast with the organization to appear at the Savoy Theatre next week has this week announced plans which will set forth under one management in the next few months a larger number of musical works by composers and librettists whose recent works have made them famous than have previously been known. There are now three companies playing "The Chocolate Soldier" in America of which the company to sing here was the first organized and best known; there is also another production in this opera at the Lyric Theatre in London playing to the largest receipts the chilly English metropolis has ever given any American presentation. In addition to these four which in themselves establish a new figure as the largest number of productions of one opera under the same management at one time Mr. Whitney has just returned to this country from London after rehearsing a new company to tour the British provinces and the company soon to open in Paris making six in all.

Mr. Whitney is to make English as well as American productions and has taken a ten years lease of the Waldorf Theatre in London, one of the finest theatres in that city and proposes to produce in rapid succession during the brief space of the Spring months the new opera by Oscar Straus, composer of "The Chocolate Soldier," called "Mein Junger Herr." Following that will come "Die Sirene," with music by Leo Fall, composer of "The Dollar Princess" and book by Leo Stein of "Merry Widow" fame of which the principal character is the Empress Josephine. This opera had its premiere in Vienna, January 5th and cable reports credit it with being so successful as to receive 39 recalls after the second act and 39 times after the third act.

Franz Lehar, who wrote the music of "The Merry Widow," has contributed a new opera, "At Last—Alone" to Mr. Whitney's budget, and it is said to have been the influence of his friend Oscar Straus that brought this much sought prize to the Whitney hand. The long-awaited music drama, "Baron Trenck" will follow hard upon the heels of the other productions and in the late summer the third Straus opera "Die Kleine Freundin," with book by Leo Stein will be heard making eleven.

This recent statement partially explains why Mr. Whitney has held a large number of singers under contract and salary for the past year and has called frequent rehearsals for them in both New York and London. The F. C. Whitney Opera Company is the last of the three musical organizations which must always be linked together in the minds of opera lovers of this and past generations; with the old McCaull company, the Bostonians and the Whitney productions there were few stars and the first aim was to provide musical excellence to the tag end of the last chorus line quite as positively as for the principals. The names that were included in their ranks constitute a great majority of the light opera singers who have since twinkled brightly in the operatic world. Among them are easily remembered Lillian Russell, Pauline Hall, Jessie Bartlett Davis, Henry Clay Barnabee, "Tom" Karl, Jefferson DeAngelis, Francis Wilson, DeWolf Hopper, Fred Solomon, Lillian Hauvelt, Marie Tempest, Juliette Corden and even Mme. Schumann-Heink who came from the Metropolitan Grand Opera forces of New York to sing in "Love's Lottery" for Mr. Whitney.

Although for thirty years Mr. Whitney has been an operatic impresario never has he presented more than one opera in a season until this year, and he gives as his reason for the present activity that Oscar Straus has hit the vitalizing spark and led the desirable path back to the old heady rhythms of opera bouffe to the Millocker and Offenbach school of typically Viennese operetta and others have followed so successfully in his footsteps that the world is to hear better music in the next two years than for a generation.

Professor and Madame Joseph Beringer were invited to meet Mr. Jaroslav Kocian, the Bohemian violinist, at a dinner party given by Mr. John Buben, last week, at his residence in Alameda. Covers were laid for sixteen



FREDERIC C. WHITNEY

Producer of "The Chocolate Soldier," which is Making Such a Hit at the Savoy Theater.

and a sumptuous repast was served. Prof. and Mme. Beringer enjoyed Mr. Kocian's company, especially as they recalled many mutual friends in musical life, scattered the world over. Miss Zdenka Buben, who is a pupil of Prof. Beringer, played among other numbers, Moszkowski's "Caprice Espagnole," which was so much enjoyed by Mr. Kocian, that he kept humming the theme during the rest of the evening. A flashlight picture was taken while the merry dinner party was at table. Dainty Menu cards with musical themes, on which Mr. Kocian affixed his autograph were kept by the guests as souvenirs of the occasion.

The regular weekly player piano recital at Sherman, Clay & Co. Recital Hall took place last Saturday afternoon, January 21st. Miss Virginia Ware, soprano, was the soloist and Frank L. Grannis presided at the player piano. The complete program was as follows: Dreaming (Serenade) (Dailey), Estey Pipe Organ; (a) Bring Me a Rose (The Arcadians) (Monckton), (b) Meet Me Tonight in Dreamland (Friedman), Virginia Ware, accompanied by the Cecilian Player Piano; A few Minutes With the Victrola; Love Dance—Intermezzo (Hoschna), from Madame Sherry; The Darky and the Boys (Walnut Story) (Whitney), Gems from "The Chocolate Soldier" (Strauss), Badinage (Herbert), Cecilian Player

Piano; (a) You Are the Ideal of My Dreams (Ingraham), (b) For You, Bright Eyes (Hoschna), Virginia Ware, accompanied by the Cecilian Player Piano; Menuett, Op. 14, No. 1 (Paderewski), reproduced by the Welte Player, as played by Ignace Jan Paderewski.

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In response to popular request the Alcazar management announces David Belasco's beautiful costume play, "Sweet Kitty Bellairs," as its offering for the coming week. This will be its second revival in the Sutter-street theatre, the tremendous hit made by Evelyn Vaughan in the title part being mostly responsible for both repetitions, although the acting of Bertram Lytell and the other principal people, the elaborate scenic effects, the luxurious costumery and the bright dialogue and cleverly-drawn situations of the play itself must be considered as important factors in the entire magnetism.

THE INDICATOR, Chicago, January 14, 1911.—Pacific Coast Musical Review:—The tenth anniversary number of the Pacific Coast Musical Review is a commendable piece of work. It is edited by Alfred Metzger, who at one time was a correspondent for The Indicator. The anniversary number contains 28 pages, besides cover and photographic insert, and is plentifully sprinkled with well printed cuts.

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THE MUSICIANS' UNION PROBLEM.

In its issue of September 24, 1909, the Wasp published a severe attack upon the Musicians' Union. About nine months after the appearance of the Wasp editorial, E. M. Rosner, the respected and efficient leader of the Orpheum orchestra and prominent member of the Musicians' Union, directed the attention of the editor of The Pacific Coast Musical Review to the article and asked us whether we were willing to publish a reply. We told Mr. Rosner that we would certainly be willing to print the reply, provided we could, at the same time, publish the Wasp editorial. At this time, over a year and four months have elapsed since the appearance of the Wasp editorial, but the subject under discussion and replied to by Mr. Rosner is still a live topic and is worthy of controversy even today, just as much as it was a year ago. The reason why we waited so long until we printed the editorial and the reply is because we desired to investigate both sides thoroughly before committing this paper to a definite expression of opinion. We will first print the Wasp editorial, then Mr. Rosner's reply and finally comment on the controversy ourselves. Says the Wasp of September 24, 1909:

THE SPIRIT OF SHYLOCK.—The Union Labor spirit was clearly demonstrated by the bandmen in the great parade of the Native Sons on Admission Day. The Musicians' Union of San Francisco is perhaps one of the lowest labor corporations in the world. Its restrictions have reached such a point that it is next to impossible for any outside musician, no matter how clever, to enter the local field. The initiation fee has been raised to the prohibitive amount of \$100 which in effect shuts our results, for the musical profession is one not noted for its excessive wealth. The local Musicians' Union, therefore, has absolute control of the field and its conduct is correspondingly domineering and unfair. On Admission Day its bills against the Committee of arrangements for the music furnished in the parade amounted to the large sum of \$11,000. That, however, is not the really objectionable feature of its doings, for the musician as well as the laborer is worthy of his hire. The march was long and tiresome, and let us say that the musicians earned all that they received. In addition to the \$11,000 which the Committee of arrangements had to pay, a considerable sum was paid for Parlor that felt prosperous enough to engage their own bands, as for instance, Stanford Parlor which contains many members of means. The grasping and untrusting character of the Musical Trust in San Francisco was exhibited by the stand-and-deliver demand for overtime in addition to the immense sum paid for actual services. Some delays occurred in the procession and the Musical Trust insisted that this loss of time should be paid for at double rates as overtime. Notice was promptly served upon the marching Parlor that the demand would be insisted on and the processionists are compelled to pledge themselves that the money could be paid. In some instances the Parlor demurred at this exaction, and forthwith the bandmen deserted the ranks leaving the foot-weary Native Sons to struggle without the inspiring influence of music. Newspaper pages could be written about the exactions of the local Musical Trust. Its conduct toward the theatre and especially towards the little nickelodeons is merciless. They are held up for the last dollar that can be got out of them, and unless the unfair demands are complied with, a boycott is threatened and would not be put in force very quickly if the long-suffering proprietors dared show fight. They prefer to pay the blackmail inasmuch as the nickelodeons being cheap shows for the masses, and the masses being composed

to a great extent of the working classes, the proprietors do not care to receive notoriety as being in open conflict with the Labor Trust.

When engaged for picnics or excursions of any kind outside of San Francisco, the union bandmen stipulate exactly how much work they are to perform, and unless they get special pay for playing a tune or two on the ferry boat, they remain mute until they reach the picnic grounds. Not a note can be got out of them without a corresponding recompense in hard coin. Even in the matter of luncheon they exert their power to get the last cent out of their employers. Lunches have to be provided for the musicians at the employer's cost. One dollar a head is regarded as the lowest figure capable of appeasing a hungry bandsman's appetite.

To the above Mr. Rosner replies as follows:

EDITOR PACIFIC COAST MUSICAL REVIEW.—Referring to the article in the September 24th issue of the Wasp, I would like to enlighten the author a little on the subject of that article. His complaint that the musicians asked such an exorbitant price for the Native Sons' parade is not justified, as musicians are paid for parades by the hour. On that occasion they were hired for two hours and the parade lasted nearly six hours; is it expected that the musicians do six hours work for two hours pay? If you hire a mechanic for two hours and pay one dollar per hour, do you expect him to do a half day's work for the same price? As for the musicians who would not play a "tune" (as you term it) for nothing, they are quite right. Can you go into a clothing store and get a suit of clothes and walk out without paying for the whole suit? Or can you get a pair of shoes, or a hat without paying for same? Certainly not. The musicians' goods are the "tunes" he plays. Most people think it does not cost musicians anything to play a "tune." They never consider the years of practice, the money for teachers, instruments, and music it cost. "Tunes" are the musicians' assets, his stock in trade, the article he has for sale. If you seek an attorney's advice you must pay for it. If you are sick and must consult a doctor, you must pay him \$3.00 for a prescription, which takes him one-half minute to write (this is at the rate of \$360.00 per hour) you do not pay him for writing the prescription; you pay him for the time he has spent in studying his profession and you pay him for his brain, and you pay the lawyer for his brain. As music is considered a profession, the same applies to the musician, he is more of a brain worker than a manual laborer. And, Mr Editor, suppose I would call on you for the purpose of inserting an advertisement in your paper and you would charge me for instance, \$3.00 for a two inch space, would you give me a six inch space for the same money? Would you give me an extra line for nothing? I doubt it. The trouble is that musicians were hired for the Native Sons' parade to play certain hours for a certain amount and for every hour overtime another certain amount; if such delays occurred that it became necessary to pay two or three hours overtime, you cannot blame the musicians for it, the managers of the parade are to blame for it. The whole article is either a tissue of prevarications or (to let the author down easy), misinformation. I was not aware that there were musicians in nickelodeons, as they produce music by means of electric pianos or orchestrons.

Yours very truly,

E. M. ROSNER.

Pages upon pages could be written upon this controversy. There is an element of truth in that which the Wasp contends and there is a great deal of truth in the defense made by Mr. Rosner. As we stated before, we have devoted several months of study to the union problem as far as it concerns the musical situation, and while we have not sufficient time to present all our conclusions today we can at least comment on the above articles with complete knowledge of the matter at issue. As long as the Wasp considers music as purely a labor problem, the editor is altogether erroneous in his conclusions and too bitter and malicious in his attack. The Musicians' Union, as a labor organization, considers the playing of "tunes" labor and quite often, it may be added in parenthesis, to listen to them is equally laborious. The members of the union, according to their by-laws, are laborers and they have a perfect right to charge so much per hour for their hard work of blowing into or hitting upon an instrument. The Native Sons knew very well that they had to pay so much per hour for the labor of these musicians and they also knew before engaging them that for every additional hour not in the first agreement, so much more money had to be paid. That the parade happened to last longer than was at first agreed upon was due to mismanagement on the part of the Native Sons and cannot be laid at the door of the Musicians' Union, who devoted their time to the parade, even though most of the

bands did not play a "tune" while they were waiting at street corners, notwithstanding the persistent demands of the onlookers. As far as we were concerned we liked most of the bands better when they did not labor. If the Native Sons thought the demands of the Musicians' Union exorbitant they did not need to accept them and if \$11,000 for bands was too much money, they could have got along with less musicians. We believe the regular price per man at a parade is \$5 for a reasonable length of time. We do not agree with the Wasp that this is too much money. The fault at the Native Sons' affair was solely that of the managers and not that of the Union.

While we agree in the main with Mr. Rosner's course of defense we can no tagree with him in one very important point. He claims that the musician is paid for brains and not for labor. We are afraid that if such were the case some of the members of the Musicians' Union would earn very little money indeed, and those with scrambled brains would have to work for nothing. However, Mr. Rosner, no doubt, desires to convey the fact that the musician, being a skilled laborer, is paid for his skill and not for his manual work. And here we thoroughly disagree with Mr. Rosner, at least in so far as this contention regards the musicians' union. It is true there are musicians who have devoted years to study and who by dint of natural talent and application have attained great skill in their profession. But there are also a great many musicians in the union who have not devoted the necessary term of apprenticeship to their profession and who have never acquired sufficient knowledge nor skill in their profession to be regarded as efficient members of their cult. And right here we must regard the Musicians' Union as purely a labor organization as long as it puts the skilled and unskilled musicians upon one basis of efficiency by means of pronouncing them entitled to equal remuneration. Therefore, Mr. Rosner is wrong when he says that the musician is paid for his skill, for the union itself does not reward skill by differentiating in the price between skilled and unskilled musicians, but on the contrary it makes music a pure labor problem by enabling a drummer who did not have to devote much time to study and training, (although his place in an orchestra may be just as important as any other place) to earn as much money as the first violinist who had to go through years of tedious study before attaining that skill necessary for expert work. In this respect the union will have to make a change some day if it desires to retain the respect of the public and that of the serious musician.

Regarding initiation fees we can not see why the union should be censured for this. The Bohemian Club, which is a social organization, charges even more initiation fees. A man who course of defense we can not agree with him in wants to start in business needs capital. It required \$15,000 to put the Musical Review upon a paying basis. Inasmuch as the musicians' union gives a member six months to pay the hundred dollars in and as such members earn from one hundred to two or three hundred dollars a month, through the union and as the monthly dues are very small, we do not consider one hundred dollars too much money. If a musician can raise enough money to study and buy an instrument, he can raise enough money to use as an investment in a life's vocation. Hence we claim that the Union has a right to charge as much initiation

fees as it pleases. But we also maintain that the union has no right to prevent anyone from earning his living who does not belong to the union. For this is a vicious principle which this paper can not countenance. There are many efficient musicians who are not members of the union and who are not allowed to make their living, because they either do not want to belong to the union or because they really do not think they can spare the money necessary for their initiation fee. So we maintain that the union by autocratically and brutally prohibiting anyone who does not belong to its organization to earn his living is striking a heavy blow against human liberty and makes a musician a slave to its mandates and an underling to its labor bosses. This paper believing thoroughly that every man should be free to sell his labor or skill according to his own free will, we must condemn the actions of any organization that tries to bully and frighten any American citizen into knuckling under to anyone. Music is too noble an art to be besmirched by such rule-or-ruin labor principles.

MANY THANKS.

We desire to express our heartfelt thanks for the many tokens of encouragement that have reached this office since the publication of the Holiday Number of the Pacific Coast Musical Review. In this issue we publish two pages of endorsements from Eastern musical papers and also from the Musical Courier of New York. It is indeed, a most gratifying thing for us to note that the leading musical journal in the world calls this paper the most important musical journal outside of New York. We certainly appreciate the compliment and trust we shall be able to live up to this reputation. Says the Musical Courier of January 18th: "A very handsome musical publication is the recent and tenth anniversary number of the Pacific Coast Musical Review, published in San Francisco by Alfred Metzger. That enterprising journalist, starting his paper against great odds and pessimistic advice, has swung it—chiefly by reason of his forceful writing and courageous stand on all matters making for the welfare of Western musicians—into a position of large prominence in the Pacific Coast tonal field. The San Francisco fire was a severe setback for Mr. Metzger, but bravely and undaunted he gathered together the remnants of his equipment and practically started all over again, proving that not only in commerce but also in music the fearless and fighting West produces real men who like to do and dare and combat until they reach the top rung of any ladder of success they start to climb. Today the Pacific Coast Musical Review is the most important musical journal outside of New York, and the Musical Courier reaches across the continent, grasps the hand of its younger journalistic brother in a devious and difficult field, and wishes the youngster a healthful and profitable continuance along the way it is going so well at this present moment."

SAN FRANCISCO GETS THE WORLD'S FAIR.

Every member of the musical profession and the musical public of the Pacific Coast has reason to rejoice over the fact that San Francisco has been selected as the place in which to hold the Panama Pacific International Exposition in 1915. And every member of the musical cult has reason to feel indebted to the committee of prominent San Francisco citizens and to the California Congressmen who so valiantly fought out this strenuous battle. There will from now on be a steady influx of people which will materially increase the population

of this territory within the next five years. Increased population and circulation of money means increased activity in musical matters. Acting upon the suggestion of a leading member of the executive committee of the World's Fair, The Pacific Coast Musical Review will publish a series of editorial articles presenting views regarding the musical phase of the great exposition.

San Francisco's standing before the nation may be gathered from the following by Representative J. Sloat Fassett, of New York, who opened the discussion for San Francisco in Congress as follows: "The opening of the Panama canal means more to California and the West than to any other section of the world," he said. "They have room for 12,000,000 of people in the Golden State, and by bringing the States and Europe thousands of miles nearer, they hope to develop those marvelous resources and to provide homes for happy and contented people. With a prodigality that is princely San Francisco comes here with an offer of \$17,500,000 to finance an international exposition commemorating the opening of the canal. It is not asking for a single dollar of aid from the Federal Government and it is a poor tribute to pay to such patriotic endeavor and enterprise to grant them their only request that we vest them with national authority and provide for the invitation to foreign nations to participate."

ABRAHAM MILLER'S ACTIVITY.

Abraham Miller, one of the leading musicians and singers of Southern California, and a tenor soloist of the highest artistic faculties, directed Handel's Messiah at Pasadena at the First Methodist Church of that city on Friday evening, January 13th with brilliant success. There was a chorus of seventy-two voices. The soloists were: Mrs. Kellogg, soprano, Miss Chevrier, alto, R. J. Porter, bass. Miss Ina Goodwin was the organist and Mr. Snow acted as concert master. There was an amateur orchestra of twenty-four pieces. The performance was exceedingly successful.

On New Year's eve the same organization under Mr. Miller's direction repeated the performance and at both times the church could not begin to accommodate the immense throng that desired to hear the oratorio. At each performance over 1800 people were in attendance of whom several hundred stood patiently through the two hours and one half necessary for the rendition of the work and insistent demands are pouring in to Mr. Miller that the oratorio be given again and he may accede to the wishes of his admirers sometime in the Spring.

At present Mr. Miller is rehearsing the oratorio "Elijah" by Mendelssohn and judging from the display of enthusiasm in the forthcoming presentation of this work sometime in May, another record-breaking audience will be in attendance, for people in Pasadena seem to have acquired the oratorio habit in its most effective form. Mr. Miller is certainly doing great musical educational work in Southern California.

ARRIOLA'S FAREWELL THIS AFTERNOON.

Pepito Arriola, the marvelous boy pianist will give his farewell concert at Christian Science Hall, this Saturday afternoon, at 2:30, offering the following stupendous program: Sonata, Opus 57 (Appassionata) (Beethoven); (a) Etude, G sharp minor (Chopin), (b) Polonaise, A major, Op. 40 (Chopin), (c) Coucou (1887) (Claude Aquin), (d) Sonate, A major (Scriabine), (e) Prelude and Nocturne (left hand) (Scriabine), (f) Valse Caprice (Rubinstein); (a) On Wings of Song (Mendelssohn-Liszt), (b) Etude, D flat major (Liszt), (c) St. Francis Walking on the Waves (by request) (Liszt).

This gifted child will be heard from often in the future, both as a virtuoso and composer, as he also has great talents in the latter direction. The seats will be at Sherman, Clay & Co's. until noon on Saturday and after one o'clock at the Hall.

We are still to hear another great violin virtuoso ere the season closes for Greenbaum has a contract for Mischa Elman's services, late in March and early in April.

Subscribe for the "Musical Review." \$2.00 Per Year.



Paris, January 1, 1911.

My enthusiasm and admiration for the concerts of the past few weeks prompts me to send a long epistle giving the Musical Review an interesting account on the subject; but, there is something else in my opinion of more importance, which I have intended to speak a few words on for a long time, namely, European composers. Therefore with your kind permission I shall deviate from my regular routine and select from these European composers, three, Strauss, Debussy and d'Indy. I hope in the future to again take up this same subject with other celebrities ranking foremost among modern composers. Strauss, a man of wonderful gifts, although not necessarily the greatest living composer, has stirred the musical center of Germany by his conception of music and has used the discoveries of Debussy in a much more brutal way. In his "Salome" a great part of the musical substance is converted into real "Debussians." In his (Strauss) musical progression, however, he becomes himself drawing asunder the two Strauss, the scholastic Strauss and the realistic Strauss. The form of his symphonic poems are the true logical architecture of the symphony. As much may be said of all his compositions a classical structure or base resisting against time and remaining a living monument. The name of d'Indy is not unfamiliar to us, having often mentioned him in the columns of this paper. For fear my opinion may have at some time been judged as being too prejudiced I shall quote a paragraph written by C. M. Loeffler who "has made himself felt a disturbing, uncomfortably progressive spirit in the vanguard of artistic progress" in Musical America taken from the "Literary Digest," "d'Indy is a figure from the 14th century. He believed that in art there is a principle higher than what is only beautiful and he upholds his beliefs with what amounts to fanaticism. He has a prodigious intellect and a consuming passion for knowledge. He learned German that he might read Goethe, as he learned English to know Shakespeare. He looks into you, this Torquemada, with his calm and piercing eyes, and at the end of an hour or less without your knowledge, knows exactly what you are. In his amazing scores one often chances upon passages which seem to be wonderful and unconscious discoveries on the part of the composer, whose mind had been concentrated on more austere imaginings, and who then, produces instantaneously something out of the direct line that he had conceived."

Finally a genuine innovator is found in Debussy. He conceives a style to express himself entirely new, difficult to understand for the public at large. Instead of reproducing the beauties of nature on canvass as Rembrandt, Corregio and Millet he places wonderful impressions in music. Shutting our eyes and listening attentively we receive his musical ideas forming an extraordinary painting in our imagination. Debussy was not timid to start off for himself, leaving behind his early student career he went forth into the broad music field of paganism. The development of music in that field has become so mighty that this day it is no longer considered as before but recognized as the comprehensive musical field of christianism. Debussy outdid himself in creating his beautiful work entitled "Pelleas et Melisande." When this opera is heard one must free himself from all rules governing music and be allowed to be carried into the realms of the unknown. In that spirit only, one enjoys his journey with the composer. Debussy pours forth his soul through all of the opera into marvellous new effects forming a wonderful ensemble that has captivated the whole musical community. Melody must not be looked for, for it does not exist in Pelleas. The time to sit down and follow a tune has passed except in old-time repertoires. There are many disadvantages for piano players to enjoy the score at the piano, on account of orchestral effects, close harmonies and the like, it is difficult to perceive the accurate results. Before passing our judgment we should carefully study the score, hear two or three renditions of the music and finally reach a conclusion. Debussy has impressed the foreigner the same as the first impression Wagner left in France.

ACHILLE L. ARTIGUES.

SAN FRANCISCO CONSERVATORY CONCERT.

The pupils of the San Francisco Conservatory of Music, of which Professor E. S. Bonelli is the efficient director, gave a concert at Golden Gate Commandery Hall, on Tuesday evening, January 17th, which was in every respect a most successful musical event. Over three hundred people were turned away and the audience packed the auditorium to such an extent that even the lobby was crowded to the doors. As was the case on previous occasions of this kind the students gave evidence of thorough training and were applauded heartily for their splendid achievements. The program opened with an ensemble number for strings and piano entitled "Barcarolle" by Offenbach and was played very artistically by Misses M. Easton, M. Abeille and Messrs. N. Kinell and W. Swanson, violins, Miss F. Bowers, viola, C. Kuss, cello, and Miss May Coffey, piano. All the string pupils were trained under the guidance of T. D. Herzog. Miss Hattie Koster played a piano solo by Mendelssohn, op. 62, No. 6, very satisfactorily. Miss Atha Gutman astonished the audience by reason of her exceedingly musicianly interpretation of Sonata op. 27, No. 2 (Beethoven) and Two Part Invention No. 13 (Bach).



PROF. E. S. BONELLI

Director of the San Francisco Conservatory of Music

Miss Gutman is one of Professor Bonelli's most apt pupils and on this occasion she proved to be in fine fettle. Her technic was brilliant and clean and her musical interpretation was sufficiently pronounced to arouse the genuine enthusiasm of her audience. Both pianist and teacher have reason to feel gratified with this genuine success. Julius Lister, an exceptionally gifted violin pupil of T. D. Herzog's played Schaeffer's Twilight Idyll and made a strong impression by reason of his mellow quality of tone, his intelligent phrasing and the exhibition of a decidedly artistic temperament. Upon insistent demand Mr. Lister was obliged to play an encore and he chose for this a Fantasie by Saenger. The accompanist was Miss May Coffey who acquitted herself creditably of her task. Miss Aline Lang, another skillful piano pupil of Professor Bonelli's played Bach's Fugue, op. 21, No. 1 and Liszt's Rigoletto Paraphrase with an astonishingly facile technic and musical understanding. She merited the prolonged applause that rewarded her for her skillful performance. Miss Maud Lang, a violin pupil of R. Laraja, elicited considerable manifestations of approval by her clever rendering of Alard's Fantasie de concert, op. 47. Her accompanist was Miss Aline Lang. Miss Etta Rahlman, another most accomplished piano pupil of Professor Bonelli's, played Bach's Two Part Invention, No. 2 and Brahms's Hungarian Dance, No. 6, with that technical and emotional understanding which the compositions require.

She demonstrated that she had not only been taught correctly but that she possessed the necessary qualities to understand the works she interpreted. The program closed with a violin solo by De Beriot entitled Souvenir de Boulogne and played by Vels Kinell, a pupil of T. D. Herzog with a remarkable display of technical and musical facilities. He was accompanied by Miss Esther Hjelt.

There were two dramatic numbers included upon the program which also pleased the audience exceedingly well. One of these was a Monologue by Phelps entitled "A Telephone Romance" and which was very entertainingly recited by Miss Gladys Goeggle and the other was a one act play by Parker entitled "Mammy Lizzy" in which Ramona Pearce, Gertrude Reichardt, Lee Chapman and Tom Simpson participated with much success. The dramatic department of the San Francisco Conservatory of Music is under the direction of Miss Ethel Cotton. At the end of the program Mr. Weyr, a pupil of the Conservatory, presented Professor Bonelli with a token of esteem and affection in the name of the pupils which consisted of a pair of beautiful cuff buttons set with diamonds. In presenting this splendid gift Mr. Weyr said: "Your numerous pupils are a unit in testifying to your patience, your zeal, your courtesy and your kindness and painstaking devotion as a teacher and guide in the delicate and difficult art and science of music. You have been to us not only a tactful and tireless instructor, but a kind and devoted friend. We, therefore, beg that you will accept this gift as a slight token of the esteem we cherish for you and as expression of our deep sense of indebtedness to you. We sincerely trust too, that this new year will be to you a year of unqualified success and unbroken happiness."

MUSIC TEACHERS' ASSOCIATION PROGRAM.

The Music Teachers' Association of California gave a pupils' recital at Century Club Hall on Tuesday evening, January 17th, in the presence of an audience which filled the place to overflowing. The program was an interesting one and we would be very pleased to report the same in detail did we not think it unwarranted to criticize pupils from the standpoint of artistic perfection. Most of the students acquitted themselves nobly of their difficult tasks, but there were a few exceptions and it would hardly be right to draw distinctions. So we will simply mention the program as a whole and omit individual mention. The Music Teachers' Association of California has gradually swung itself upon a most commanding eminence among the pedagogical colony of the Pacific Coast and numbers today about one hundred and fifty of the most prominent musical educators of the Bay Cities. The neat and interesting chronicle program issued under the supervision of the Secretary, Lloyd Gilpin, is a most imposing document and contains information of a very interesting nature. Particularly important is the announcement that the Music Teachers' Association of California is seriously thinking of giving a State Convention this summer to which all teachers in California will be invited. This paper shall have more to say about the Teachers' Association in the next issue. The complete program rendered on this occasion was as follows: (a) Liebestraum (Liszt), (b) Etude op. 25, No. 3 in F major, (Chopin), Miss Violet Strauger, pupil of Wallace A. Sabin; (a) Spanish Dance (Sarasate), (b) Sonate for violin and piano (Handel), Miss Vivienne Gedge, pupil of Hother Wismer, accompanist, Miss Edith Ladd; My Heart at Thy Sweet Voice from Samson et Delilah (Saint-Saens), Miss Ruth May Mackenzie, pupil of J. W. Mackenzie; (a) Harmonious Blacksmith (Handel), (b) Nocturne, E. Minor (Chopin), (c) Fantasie Impromptu (Chopin), Miss Blanche Lillian Kaplan, pupil of S. G. Fleishman; Prologue from Pagliacci (Leoncavallo), Joseph F. de Cantillon, pupil of Joseph Greven; Two Liszt compositions, Gerald Hoyt, pupil of Adolf Gregory; (a) Ah rendimi (Rossi), (b) Trinodia (Holmes), Mrs. H. De Los Holt, pupil of Mrs. Marriner Campbell; Zigeunerweisen (Sarasate), Miss Carrie Goebel Weston, pupil of Nathan Landsberger; (a) Alice, Where Art Thou (Ascher-Farland), (b) Overture William Tell (Rossini-Farland), Banjo selections, Bruce Puffer, pupil of Mrs. Alice Keller Fox; (a) Der Asra (Rubinstein), (b) I'll Sing Thee Songs of Araby (Clay), Arthur A. Moore, pupil of Mrs. Kathryn Day Boyns; Concerto in C minor (Carl Philip Emanuel Bach-1714-1788), Miss Martha Washington Dukes and S. Arrillaga, the teacher, on the second piano. The event was an exceptionally successful one.

EDNA DARCH HERE.—Edna Darch, young Los Angeles prima donna, whose work abroad attracted the attention of all America when she sang in the Royal Grand Opera at Berlin, is at home visiting for a couple

of months before she returns to her duties in Germany. She has been requested to give a song recital before leaving Los Angeles.

GEORG KRUGER'S RECITAL.

Georg Kruger the well known piano virtuoso and Dean of the California Conservatory of Music, gave a very successful piano recital at Kohler & Chase Hall on Friday evening, January 20th. Mr. Kruger had selected a particularly noteworthy program for this occasion—a program of unusual musical merit and one demanding both emotional and technical faculties of no mean order. Those who have heard Mr. Kruger on the occasion of his recent concert at the Columbia still remember with extreme pleasure his finer musicianly skill and his facile technical equipment that contributed toward one of the most enjoyable pianistic demonstrations ever witnessed by a resident artist and Mr. Kruger was even in better trim on this last occasion at Kohler & Chase Hall and especially toward the end of the difficult and extensive program.

An exceptionally large audience was in attendance which showed prolonged interest in Mr. Kruger's work and which revealed its appreciation and delight in the artist's remarkable efforts by enthusiastic and prolonged



GEORG KRUGER

Dean of the California Conservatory of Music

applause. There are few concerts given in San Francisco where such seriousness of purpose and such a decidedly fervid musical atmosphere prevails than was the case at this concert of Mr. Kruger's and both the artist as well as the faculty of the California Conservatory of Music has every reason to feel proud of the success achieved on this occasion. The complete program was as follows: Mendelssohn—Rondo Capriccioso; Scarlatti, Domenico—Pastorale, Capriccio; Bargiel—Klavierstück, op. 32; Schutt—Etude Mignonne, Valse lente; Leschetizky—Les Sources; Mendelssohn—Song Without Words; Leschetizky—Intermezzo en Octaves; Chopin—Scherzo, B Minor, Etude, op. 10, No. 7, C Major, Etude, op. 25, No. 1, A flat Major, Etude, op. 10, No. 9, G flat Major, Etude, op. 25, No. 5, E Minor, Etude, op. 10, No. 12, C Minor, Etude, op. 10, No. 4, E Major, Etude, op. 25, No. 4, G sharp Minor, Etude, op. 25, No. 9, G flat Major, Ballade, op. 47, A flat Major; Paganini-Liszt—La Campanella, Transcription de Concert; Young, Dal—La Jeunesse des reves dorees; Auber-Liszt—Tarentella de opera La Muette di Portici.

SYMPHONY CONCERTS AT GREEK THEATRE.

Arrangements have been completed for two grand concerts in the Greek Theatre, in Berkeley, by the Russian Symphony Orchestra under the direction of that splendid conductor, Modest Altschuler. When Altschuler was here with the Ben Greet Company he had an orchestra of but thirty-three men and who will ever forget the beauty of his work with them? This time we are to have his complete orchestra of fifty-two and well—we shall hear something worth while. The first concert at the Greek Theatre will be a Thursday matinee and will be devoted to the great Russian composers. The second concert will be given on a Saturday night and will be half Russian and half Wagnerian for Altschuler has no superior in his interpretations of the Bayreuthian music. A special feature will be made of scenes from "Parsifal" arranged for concert production in which the orchestra will be assisted by four eminent vocalists who will come with the organization. They are Mme. Nina Dimitreff, soprano, Mme. Leal-Hulse, contralto, Frank Orusby, tenor and Bertrand Schwan, baritone. Six concerts will be given in San Francisco.



By JULIAN JOHNSON

Los Angeles, January 31, 1911.

That Tetrzzini is not a matter of geography was overwhelmingly proven in Los Angeles during the past week. The attendance at the Tetrzzini concerts was of absolutely sensational nature. During her short stay of six days here she gave three concerts, two of them on consecutive evenings, which manager Leahy says is unprecedented. She was heard by considerably more than 10,000 persons, and the proceeds for her concerts aggregated over \$20,000. Musical records not only of Los Angeles, but of any city of corresponding size, appear to have been effectually smashed. Leahy avers that he does not believe another city in the world could duplicate the record of Los Angeles—that is, a city of proportional size. One concert in Chicago, two in New York and three in Los Angeles constitute a comparative series that should make the musical accountants do a good deal of "figuring." The first concert found a record audience in the Auditorium, last Monday evening. By a small margin, it even exceeded the throng which gathered to do homage to Paderewski. There were three hundred chairs placed upon the stage, and all the mezzanines were made to hold extra chairs, while even the boxes increased their seating capacity. The management, somewhat in doubt at first regarding the second recital, were astonished to find seats for number two disappearing at an even more rapid rate. By Wednesday night, everything had been exhausted for the Friday night concert, including all classes of accommodations, from gallery to orchestra chairs. As a microscopic concession the elastic capacity of the Auditorium was pushed to still farther limits, and the chairs upon the stage were increased from three hundred to four hundred. The orchestra was built up with a false platform, and a large number of chairs were placed upon this, all of which availed about as much as endeavoring to sweep back the sea with a broom.

Mr. Behymer, always equal to such an emergency, inquired telegraphically for the figure at which the Salt Lake City manager would consent to sacrifice his single concert. "Five thousand dollars," was the immediate answer. And as quickly the five thousand was certified back over the wire. Tetrzzini consented to sing on consecutive evenings on the condition that she would not be required to "work" again until Denver was reached. The elements rather conspired against the third concert, but notwithstanding this fact, more than 3,000 people came through the torrential rain of the evening to hear the diva. Though Mme. Tetrzzini was not at all well on Monday evening, suffering, as she said, from a severe bilious attack, I am inclined to think that she did her very best work of the entire local engagement on that occasion. As is often the case, an artist appearing under adverse internal or external circumstances nerves himself, or herself, as the case may be, to an extraordinary effort, and the result is an extraordinary performance. At Tetrzzini's first number, on Monday evening, it was apparent that she was not in possession of her fullest strength, though the interpretation was, indeed, superb. The air was the familiar "Caro Nome," and those who had expected the exuberant and absolutely unrestrained brilliance which have made Tetrzzini's singing a veritably sensational matter were a little bit disappointed. "Una Voce Poco Ta," which followed, left the audience in the same frame of mind. The art was there, the beautiful voice was there—but neither performance was extraordinary.

The last number was the entire mad scene from "Lucia." Detailed description would be out of place here. It may be said that the prima-donna touched a height of art which she herself seldom approaches. Such perfect transparency of tone, if we may use the word; such flawless phrasing; such a display of vocal color; such superhuman agility; such marvelous use of the breath, and such a complete revelation of art and device of the old and true school of "bel canto" had never been seen in Los Angeles. The excerpt was very long, but so spellbound were the great company of auditors that at no place was the singer interrupted.

A brush, not a type-writer, should be called upon to portray the scene which followed hard upon her last note. The applause, of every description, was deafening. Men cheered, sedate old ladies wept and waved their handkerchiefs. One woman ran down the aisle and hurled a big bunch of violets at the singer. Another woman, in the front row, tore a great mass of orchids from her breast and held them up to the artist. Stooping, and plainly indicating that stooping was more work than singing around high F's, Tetrzzini laughed as she took the orchids from their excited donor. Though Tetrzzini was in superb form Friday evening, she scarcely equalled her performance under difficulties of Monday night. She had an exceptionally brilliant programme, however, including as it did "Ah! Fors e lui," "Bel Raggio," and the dazzling "Mignon" Polacca.

LEAHY VERIFIES.—W. H. Leahy verified the prediction which the writer made in these column several weeks ago—that no opera company would be formed by him which did not take into account the possibilities of a season in Los Angeles. "Certainly," said Mr. Leahy, "Los Angeles and San Francisco, and Portland, too, must together work out their operatic salvation. As Ben Franklin said, 'If we don't hang together, we shall all hang separately.' New York and Chicago are busy looking after their own interests. They will continue to look after them, and if we have any opera that is worth while, done regularly, or put upon a permanent basis, we shall have to get it ourselves." Mr. Leahy outlined his plans for next season, which include a company to play seasons both in Los Angeles and San Francisco. He aims, too, to make his prices within reach of the people, and to conduct his seat-sale upon the subscription plan. He will co-operate with L. E. Behymer for the Southern territory, and will play at the Auditorium.

ELLIS CLUB.—The Ellis Club gave its mid-season concert on Tuesday evening, Tetrzzini notwithstanding. I am told that a convocation of music-lovers of pretty near the usual size attended—which is indeed a testimonial to the musical appreciation of this city, since Tetrzzini had convoked nearly 4,000 in the Auditorium. I did not hear the programme, but I am told that under J. B. Poulin's direction it was delivered with the accustomed precision, grace and elegance.

SCHUBERT ANNIVERSARY.—A Schubert anniversary concert was given at First Unitarian Church, Sunday afternoon, at 4 o'clock, under direction of Miss Margaret Goetz, who was assisted by Mrs. W. J. Kirkpatrick, soprano, Georg Walcker, bass; Arthur Alexander, tenor; Mrs. Ada Marsh Chick, Mrs. Gertrude Ross and Mrs. Gladys Downs Creighton, accompanists; Oskar Seiling, violin, and Axel Simonsen, 'cello. The programme: "Hymn to Joy," women's chorus (Schiller); "Der Atlas" (Heine), "Das Abendroth" (Schreiber), Mr. Walcker; "The Miller's Flowers" (Wilhelm Mueller), "Mine," "The Young Nun" (Craighe), Mrs. Kirkpatrick; "Frühlings Traum" (Spring Dream), (Wilhelm Mueller), "Die Nebensonnen" (The Mock Suns) (Cycle of Winter Journey), "The Post," Miss Goetz; Trio for piano and strings, Opus 99, Andante Scherzo, Mrs. Ross, Messrs. Seiling and Simonsen; "Das Fischer madchen" (Fishermädchen) (Rellstab), "Nacht und Traume" (Night and Dreams) (Collin), "Die Forelle" (The Trout) (Schubert), "Lachen und Weinen" (Laughing and Weeping) (Rueckert), Mr. Alexander; "Erster Verlust" (Goethe), "Im Abendroth" (Lappe), "Die Allmacht" (Parker), Mr. Walcker; "Die Sterne" (The Stars) (Leitner), "Litanei" (All Souls) (Jacobi), Miss Goetz; "Hark, Hark the Lark," "Who is Silvia" (Shakespeare), women's chorus.

BRAHMS QUINTETTE.—The first of the series of five concerts to be given by the Brahms quintette will take place at Blanchard Hall, next Saturday evening. Augustin Calvo, basso, and William Arcos, guitar, will assist, presenting together, old troubadour songs from the Portugeses. The quintette will play the Tschalkowsky String quartette, Op. 11, and the Gade Piano Trio, Op. 42. The personnel of this quintette includes Ralph Wylie, violin; Adolph Tandler, violin; Rudolph Kopp, viola; Axel Simonsen, 'cello, and Homer Grunn, basso. The "popular rehearsal" of the programme intended chiefly for the edification of students, will be given at 10:30 Saturday morning.

D'ARCY LECTURES.—Miss Ella D'Arcy is shortly to commence a series of analytical lectures; these will be given in Music Hall, Blanchard Building, each Thursday, commencing February 2d. In these lectures Miss D'Arcy will sketch the career of some of the most recent song composers.

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JOSEF HOFMANN—MASTER PIANIST.

Josef Hofmann, the master-pianist, will be Manager Greenbaum's next offering. Like Pepito Arriola, Hofmann was a God-gifted child and at the age of seven his name was familiar throughout the world. He is one of the very, very few of the "wonder-children" who have fulfilled every promise of their youth. In fact, Hofmann has done even more, for in addition to his abilities as a pianist, he has developed considerable talent as a composer and besides he has that indescribable gift of "charm." Paderewski and Hofmann are the only pianists who can attract really big audiences in San Francisco and besides after attracting them, can hold them entranced for a two hour program of piano-forte music. Wherever Josef Hofmann plays, the story of crowded houses is repeated and on his recent tour of

Russia the only difficulty encountered was securing halls of sufficient size to accommodate the crowds. Hofmann's previous visits to this city have always been most successful and there is no reason why the present one should not be fully as successful. Greenbaum promises programs of exceptional interest and beauty and at the opening concert the artist will play a group of eight Russian works by modern composers besides two Beethoven "Sonatas" and other standard classics. The two Sunday afternoon concerts will be given at the Columbia Theatre the dates being February 19th and 26th. The only evening concert will be at Christian Science Hall, on Thursday night, February 23d. Seats for this engagement will be \$2.00, \$1.50 and \$1.00 and as Hofmann will draw big houses, Mr. Greenbaum will now accept mail orders. These must be accompanied by check or money order and sent to him at Sherman, Clay & Co's. Hofmann's Oakland concert will be given on Friday afternoon, February 24th at Ye Liberty Playhouse. For this event mail orders must be addressed to H. W. Bishop, at Ye Liberty box office.

ALCAZAR THEATRE.

"The Pullback," which is to be given its first presentation on any stage, next Monday evening, at the Alcazar, is a comedy of American college life by Martin H. Merle, author of "The Light Eternal" and other successful plays. Its premiere is made here by special arrangement with Selwyn's Company, who holds the producing rights and will present it in New York next season.

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SPECIAL NOTICE.—In February there will be installed in Kohler & Chase Hall one of the finest Aeolian Pipe Organs in America. This wonderful organ is divided into three parts, one on each side of the stage, and the Echo organ in the rear of the hall. The organ has required over a year for its construction and is to cost nearly \$25,000.

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The Musical Press and Profession Enthusiastically Endorse the Pacific Coast Musical Review

We are particularly proud in quoting the following editorial comments from three leading Eastern Trade papers, namely, the Musical Courier Trade Extra of New York, the Presto of Chicago and the Indicator of Chicago. Such endorsement repays the editor for a great many hardships that he has encountered during the last ten years of building up a musical journal for the Pacific Coast.

MUSICAL COURIER EXTRA, New York, January 14, 1911.—The Pacific Coast Musical Review, published and edited by Alfred Metzger, in San Francisco, Cal., has just been enlarged and presents a rather formidable journalistic appearance. It has an unusually handsome typographical appearance, and is edited by Mr. Metzger in a manner that is making for itself a place in the musical world. The best wishes of The Musical Courier Extra go toward this work of establishing a musical journal on the Pacific Coast.

Those connected with The Musical Courier institution can well understand the work that Mr. Metzger already has done and that which presents itself in establishing a journal of this character. It is in practically a new field and does not present the possibilities that even The Musical Courier had when it was established over thirty years ago; but, it is evident that Mr. Metzger is making way. Some of his difficulties are presented in the issue of December 31st, headed "The East and the West," in which he describes some of the efforts he has made to interest the Eastern piano manufacturers in advertising in his publication. Much that Mr. Metzger says is true, and those interested in music and pianos—especially as they apply to the Pacific Coast—can well read this article of Mr. Metzger's, which is found in another section of this paper under the heading of "The East and the West."

The probabilities are that Mr. Metzger overrates the number of pianos that are purchased by the dealers on the Pacific Coast. We all recognize the Sherman-Clay house as one of the greatest piano houses in this country, and other houses mentioned by Mr. Metzger, viz., Benjamin Curtaz & Sons, Kohler & Chase, The Wiley B. Allen Company and others are regarded with the highest appreciation by the manufacturers of pianos in the East; but, Mr. Metzger must remember that the piano manufacturer looks upon each territorial division of this country as productive of so much results to himself, and while the Pacific Coast absorbs quite a number of pianos, it does not purchase the number that is generally accredited to that section of this country. Mr. Metzger would be surprised to know the actual number of pianos that are shipped each year to the Pacific Coast.

For a long time the Sherman-Clay house sold more Steinway pianos than any other Steinway agency in the United States, but it is a question if this glory goes to Sherman-Clay at the present time. We believe that the one, two, three order of Steinway sales in his country for 1910, reads as follows: The Steiner house, of the New England States, first; Sherman-Clay, second; Lyon & Healy, third. Of course, Mr. Metzger's explanation of this receding from the proud position of the first Steinway agency in this country on the part of Sherman-Clay may be attributed to the reasons he asserts, although it is a question whether the Steinway house would accede to this proposition. The Hume-Sherman-Clay proposition has already been discussed in this paper.

So much for the Steinway illustration given by Mr. Metzger. We believe that it would benefit the piano manufacturers of this country to advertise in Mr. Metzger's paper, and have repeatedly said this to piano manufacturers when this question of publicity was under discussion. But probably a little history regarding the Pacific Coast and pianos will be of interest to Mr. Metzger, in view of his article.

Some seven or eight years ago it was thought by the editor of The Musical Courier Extra that a Pacific Coast correspondence would be of value and Mr. George P. Manchester, a well known journalist, was engaged to do this work. Mr. Manchester did the work thoroughly—in fact, Mr. Manchester boomed the Pacific Coast to that extent that it was soon regarded by piano manufacturers as a region of untold wealth in the way of piano orders. Piano traveling men were hustled to the Coast and efforts strenuous in their effect were made to get this "tremendous business" supposed to exist there. The Pacific Coast, however, does not absorb as many pianos proportionately as other sections of the country that are reached easier by traveling men, and this soon became evident to the piano trade. The Musical Courier Extra, through this booming of the Pacific Coast as far as pianos are concerned, really did an injury to the piano manufacturers and to the work of piano selling in a wholesale way.

When this was discovered, and it was only done after a visit by Mr. Blumenberg to the Pacific Coast and an estimate made by him of the number of pianos sold in that section, the Pacific Coast Department of The Musical Courier Extra was dispensed with, and after that the entire "news" feature element of so-called trade journalism was eliminated from its pages. The Pacific Coast experience first brought about the discovery that the continual booming of the dealer in the trade press was doing the piano trade an injury.

There is an editorial in another column of this issue of The Musical Courier Extra which dwells upon this continual flattery of the dealer, and the manufacturers are discovering that this danger does exist, that the continual puffing and booming of the dealers make them

unfit for direct, energetic, commercial methods in the selling of pianos and especially in the collecting of the installment paper for the reason the dealer soon imagines he knows more than any one ever will know.

Mr. Metzger must not lose heart. The fact that he has already in his columns the advertisements of leading houses such as the Mason & Hamlin and the Baldwin will certainly soon bring to his columns the advertisements of other high grade piano concerns. It is a matter of slow growth—this making oneself known as of value in the way of publicity, and the piano trade is unusually slow to take up anything that presents an expense, especially when it comes to the question of advertising.

Mr. Metzger must not infer from what is said here that the Pacific Coast is not an element in the piano trade. It is—and a big one—and it is growing, but the mistake was originally made by The Musical Courier Extra itself, and it confesses its mistake in booming the Pacific Coast in the manner it did and in creating the impression among piano men that there was a tremendous amount of business to be done in that section. The business was, comparatively speaking, good, in those days, and it has continually increased, but, the piano manufacturers received a set-back that has caused them to view, with some reservations, the position the Pacific Coast occupies in the piano world as an outlet for the products of the piano factories.

The Pacific Coast, if Mr. Metzger will allow us to suggest, does not need any assistance from the East in developing its own resources in a musical way, any more than the East needs the assistance of Europe. Whatever the Pacific Coast has done, it has done itself, whether in a commercial or an artistic way. Each community builds up its own element of artistic inclination, and no matter what assistance be given by the East in this direction of music, it would tend to be a detriment.

Mr. Metzger is doing a good work on the Pacific Coast, and it is just this kind of work that makes the Pacific coast what it is—one of the wonderful sections of the world. Mr. Metzger must not lose heart, for he will certainly receive that reward his good work deserves.

In addition to this splendid editorial article which occupies two columns of the paper the Musical Courier Extra reprints the entire editorial entitled "The East and the West" which appeared in the Holiday Number of The Pacific Coast Musical Review.

THE PRESTO, Chicago, January 12, 1911.—A music journal published in San Francisco, known as "The Pacific Coast Musical Review," raises a question of general interest to the piano industry. The paper referred to, in an article covering two full pages, enters into a discussion the purpose of which seems to involve the comparative influences of pianos of distinction and the local retail piano dealers. The argument is raised that the piano, no matter of what distinction or fame, and no matter how influential it may be because of its musical qualities and the demand which exists for it, does not represent so large a value as the local influence of the retail dealer. To illustrate this contention the San Francisco paper recites the cases of well known pianos which have long been represented by prominent houses in that city. It cites the case of the Steinway and says that even that very influential instrument would not hold sway in the Pacific Coast country but for the long and consistent efforts of Sherman, Clay & Co.

While with an experienced piano man such a claim as that could carry little weight as applied to the Steinway piano, it is equally true that with other and less influential pianos there is much truth in the stand taken by the San Francisco paper. The Steinway piano is everywhere a recognized instrument of such universal influence, and of such steady demand, that it practically occupies a place of its own, or nearly so. There are other pianos of little less distinction which occupy a similar position, and the influence of which is so great that, no matter what local conditions may exist, the sale of these pianos is assured. This is true even in the face of adverse competition.

The piano in its highest development long since attained to a place where local influences, in some instances, could not subdue or overcome the public demand. All local piano dealers recognize this fact, and it is because of this condition that some of the pianos are so greatly desired that they have been enabled, in times past, to make demands upon the local dealers which have seemed to stretch the bounds of reason. But, this notwithstanding, there is a basis of truth in what "The Pacific Coast Musical Review" says. There may be such a thing as the piano manufacturer placing too high an estimate upon the influence of his instruments and, in that way, the local welfare of his products may be so disturbed as to open the way for rival pianos which eventually might prove successors in popular sale.

In selecting the Baldwin piano with which to illustrate the advantages to be gained by loyalty between manufacturer and dealer, the San Francisco paper makes a good point. The Baldwin piano is a fine example of the loyalty referred to. There was a time when the Chickering piano of Boston was so influential that its representatives traveled about the country making arbitrary contracts with the dealers by which large orders were placed and certain restrictions exacted. This policy soon proved detrimental to the interests of the Boston industry and it was abandoned. But the example then set by the old Boston house has had its effect and similar efforts to place the trade under contract in a way to preclude the kind of independence

absolutely necessary to progress, have since developed. Whether the Chickering piano of today has really lost so large a proportion of its old-time prestige as to make true the comment of the San Francisco paper already quoted, is something we do not care now to discuss. Since the old Chickering days many fine pianos have come to the front and pushed competition aside. The glamor of the name is not what it was once and the class of houses which once represented the old Boston instrument has largely faded out until few of the old-time institutions remain. And with the incoming of the new life in the piano trade, there has naturally been a vast augmentation in the force of the younger pianos, some of which today sustain a distinction fully equaling that of the "father of the American piano," in its best days. In saying this we do not want to be understood as endorsing the conclusions of the San Francisco journal. The discussion which is raised is an interesting one and one well worthy of the careful study of the Eastern piano manufacturers. For if it is true that the Pacific Coast piano dealers possess so great a local influence as to throw the names and fames of the great pianos themselves in the shade, then the attitude of the makers of the latter toward the former must in some instances be revised.

A TRIBUTE FROM THE LOS ANGELES TIMES

GOOD WORK.—The Pacific Coast Musical Review, which, like the Times, is a Phoenix, having arisen undaunted from a complete destruction in the San Francisco fire which put Editor Metzger several thousand dollars on the zero side of bankruptcy, has enlarged to the size in which the two or three leading musical journals of the East are printed.

Editor Metzger has won Coast renown for his uncompromising war on certain artistic abuses which prevail in the West—a war carried on in spite of Eastern managerial opposition and a subscription list totally wiped out by several months of enforced suspension after the Northern disaster.

The journal in its new size is printed on plate paper, and in make-up, typography and illustrative matter is fully abreast of any musical sheet published in this country. It is newsy and in editorial style is as interesting and frequently exciting as ever.—Los Angeles Times, January 15, 1911.

WHAT THE MUSIC TEACHERS THINK.

We cull with pleasure the following comment from the Chronicle Program of the Music Teachers' Association of California, which was distributed at the concert on Tuesday evening January 17th:

The Christmas number of the Musical Review came to us in stylish dress and healthy form. Mr. Metzger in his own way is striving to better conditions for the local profession and gives deserving help to visiting artists. It would be just as well—and it looks better—to subscribe for The Pacific Coast Musical Review, say about once a year. Of course, the great talkers will find it on the musical counters and will read it, then gently return it. That's right Bud; lend a hand. L. G.

(To be continued next week)

ALESSANDRO BONCI, GREATEST LYRIC TENOR.

While undoubtedly Caruso possesses the most wonderful dramatic tenor voice in the world from all reports Alessandro Bonci possesses one of equal bauty of the lyric type. Both of these great artists have often appeared in the same company without interfering with one another's greatness, for works that Caruso excels in, Bonci does not attempt and vice versa. In such works as "L'Elisir d'Amore," "La Boheme," "Barbiere di Siviglia," "Faust," and "Rigoletto," Bonci stands alone and unrivalled. But it is principally on the concert stage that Bonci remains unsurpassed by any male operatic singer. A few of the women of the opera stage are capable of giving entire song recitals of interest: Sembrich, Gadske, Nordica, Schumann-Helck, Farrar, Homer and a few others would complete the list. Most of the operatic stars when they tour in concert have the assistance of several other artists and only sing a couple of arias and perhaps two or three "lieder" on their programs. With the men of the opera this is almost invariably the rule, especially among the French and Italian artists. With Alessandro Bonci, however, this is not the case. He gives a recital that any professional "lieder" singer might be proud of. He offers "lieder" of the German, French, Italian, Russian and English composers and many by our best American writers in addition to the arias from his favorite operatic roles.

Bonci receives one of the highest fees earned by any artist and Manager Will Greenbaum who rarely, if ever, mentions exact amounts is paying this artist a sum way up in the four figures for each and every concert. Bonci will sing but twice in San Francisco on account of this guarantee and once in Oakland.

SELECTED SONGS

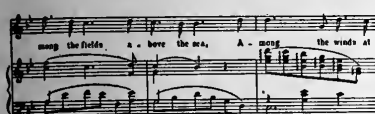
FOR TEACHING AND RECITAL PURPOSES

John W. Metcalf

(Composer of "Absent")

The Cares of Yesterday

ELIZABETH BARRETT BROWNING JOHN W. METCALF



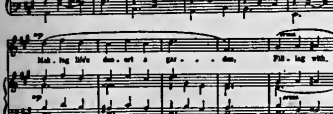
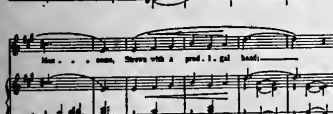
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Complete Copy 50 cents

Little House o' Dreams	
G (d-f sharp), F (c-e), Eb (bb-d)	.50
Hark, As The Twilight Pale	
(Persian Serenade), Bb (eb-f) F (bb-c)	2.50
Without You	
Eb (bb-g) Db (ab-f)	.50
A Dream So Fair	
Ab (e-f) Db (d-e)	.50
Until You Came	
C (d sharp-g), A (bb-e)	.50
Night and Morn	
G (d-e or g) F (c-d or f)	.50
In the Land Where the Dreams Come True	
Db (f-g) Ab (c-db)	.50
At Nighthall	
F (f-f), E (d sharp-e sharp), Db (c-db)	.50

The Gardener

WALTZ SONG

FRANK LYNES W. H. NEIDLINGER



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BEACH, MRS. H. H. A.	
Ecstasy, Eb (c-g), Db (bb-f)	.60
FOOTE, ARTHUR	
An Irish Folk Song	
G min. (d-g), E min. (b-e)	.60
HANSCOM, E. W.	
Lullaby, Contralto, B (g-d)	.50

AMBROSE, PAUL

The Shoo-gy-Shoo, F (c-f), D (a-d)..... .60

BARTLETT, J. C.

Ma Pale-Brown Lady Sue, G (d-g), Eb (bb-d)..... .50

BARBOUR, FLORENCE NEWELL

Awake, It Is the Day, Db (f-abb), Bb (d-f)..... .50

Stars of the Summer Night, G (e-g), E (c?-e)..... .50

BEACH, MRS. H. H. A.

Fairy Lullaby, F (e-f)..... .50

Shena Van, G (e-a), Eb (c-f), C (a-d)..... .50

The Year's At the Spring, Db (ab-ab), Bb (f-f)..... .50

BISCHOFF, J. W.

Five Little White Heads, F (d-g), D (b-e)..... .50

The Summer Wind, Ab (eb-ab), F (c-f)..... .50

Forever and a Day, (Waltz Song), 2 keys..... .50

Summer is Here, Ab (d-g), F (b-e)..... .50

CHADWICK, G. W.

The Maiden and the Butterfly

D (c sharp-f sharp), Bd (a-d)..... .40

The Danza, F (f-g or bb), Db (db-e or g)..... .50

When I Am Dead, Gb (eb-ab), Eb (c-f)..... .50

Larry O'Toole, F min. (eb-f), D min. (c-d)..... .50

DENNEE, CHAS.

Sleep, Little Baby of Mine, G (d-g), Eb (bb-eb)..... .50

FOOTE, ARTHUR

I'm Wearing Awa', Db (db-f), Bb (bb-d)..... .30

The Night Has a Thousand Eyes, 2 keys..... .30

Requiem, A (c-f), G (bb-eb)..... .50

There Sits a Bird on Every Tree, 2 keys..... .50

GRANT-SCHAEFFER, G. A.

A Garden Romance, Ab (eb-g), F (c-e)..... .30

HADLEY, H. K.

My Shadow, G (d-e)..... .50

HUHN, BRUNO

How Many Thousand Years Ago, 2 keys..... .50

Invictus, D (e-g), Bb (c-eb), Ab (bb-db)..... .50

LANG, MARGARET RUTHVEN

An Irish Mother's Lullaby, 2 keys..... .50

Arcadie, G (d-e)..... .40

Day is Gone, A (e-g), Bb (bb-d)..... .40

MINETTI, CARLO

A-Maying, D (d-f sharp), Bb (bb-d)..... .50

PARK, EDNA ROSALIND

A Memory, C (c-g), A (e-e), G (d-d)..... .50

My Dearie, O, Eb (e-b-g), C (c-e)..... .50

THOMPSON, HELEN S.

Wishes, G (f-g), Eb (bb-eb)..... .30

WARNER, H. WALDO

Flowers, Awake! G (e-g), F (d-f), D (b-d)..... .50

W. H. Neidlinger

A Song of Spring

E (e-g sharp), D (d-f sharp)..... .50

Promise, Ab (f-ab), Eb (c-eb)..... .50

An Old Riddle

D (d-f or a), Bb (bb-db or f)..... .60

On the Shore

Cont. or Bass, Mezzo-Sop. or Bar..... .50

I'm Wearin' Awa'

Cont. or Bass, Mezzo-Sop. or Bar..... .50

The Birds Are Asleep

D (C sharp-F sharp), F (c-f)..... .50

Alleluia! He is Risen

(Easter), D (d-f or b), Bb (b-d or g)..... .60

Songs with Violin Obligato

LANG, MARGARET RUTHVEN

An Irish Mother's Lullaby

Ab (ebf), Eb (bb-c)..... .60

LYNES, FRANK

Spring Song, A (e-g), F (c-f)..... .65

MASSE, W.

The Awakening of the Rose, Bb (c-ab)..... .65

Summer's Farewell, C (b-g)..... .65

METCALF, JOHN W.

Absent, A (e-f sharp), G (d-e), F (c-d)..... .50

PARK, EDNA ROSALIND

Thou Art so Like a Flower, F (e-a), Db (c-f)..... .50

STRELEZKI, ANTON

Berceuse, G (d-d or g)..... .50

WARNER, H. WALDO

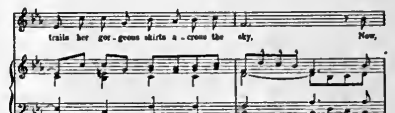
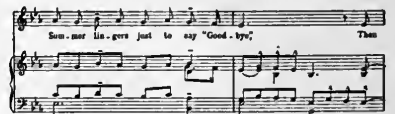
Love and the Rose, G (d-g), Eb (bb-eb)..... .50

Frank Lynes

Good-bye Summer

Words by
ANTON LUTCHART HOUSE

FRANK LYNES

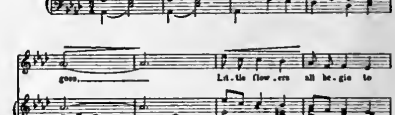
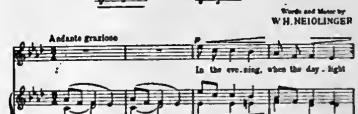


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Madrigal, Eb (gb-g), Bb (db-d)..... .50
Roses, G (d-g), Eb (b-e)..... .50
Hark, The Robin's Early Song
G (d-g), Eb (bb-eb)..... .60
The Nightingale and the Rose
G (d-g), F (c-f)..... .50
O, Come to Me, Mavourneen
G (e-g), F (d-f), D (b-d)..... .50
Memoria, Eb (bb-f), G (d-a)..... .40
Shadowtown, E (e-sharp), C (e-d)..... .40
When Love is Done
Ab (f-g), D (b-c sharp), C (a-b)..... .30

When the Daylight goes

Words and Music by
W. H. NEIDLINGER



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ARTHUR P. SCHMIDT

BOSTON: 120 Boylston Street

LEIPZIG

NEW YORK: 11 W. 36th Street

MACBURNY BEFORE PACIFIC MUSICAL SOCIETY.

Thomas N. MacBurney, the well known Chicago baritone, sang before the Pacific Musical Society at Christian Science Hall, on Friday evening, January 20th before a very large audience that applauded him heartily for his excellent vocal revelations. The possessor of a splendid voice of a sonorous and pliant timbre, a musician of advanced ideas and intellectual capacity, and a singer who uses a most delightful diction, Mr. MacBurney proves to be a recital artist of the very finest character. The fact that it is possible to distinguish whether Mr. MacBurney sings in English, German or Italian is in itself evidence of his superior knowledge of the vocal art, for in these days when it is almost impossible to understand a vocalist, or rather the majority of vocalists, it is gratifying to listen to a singer of Mr. MacBurney's intelligence and artistic qualities.

We also must compliment Mr. MacBurney upon the selection of his program which suited the purpose of a musical club to a nicety. It was an unusual program, containing compositions of the ultra modern school as well as works of the very old classic school and gave Mr. MacBurney an opportunity to reveal his remarkable and astonishing versatility. The manner in which the singer presented the songs of the Seventeenth Century was exquisite and in itself was worthy of an entire evening's effort. Mr. MacBurney very wisely eschewed the rendition of hackneyed compositions and gave his audience an opportunity to admire songs that very rarely grace a concert program. We certainly can not refrain from congratulating Mr. MacBurney upon the wisdom of his vocal selections as well as upon the decidedly musicianly manner in which he rendered them. The Pacific Musical Society has every reason to feel gratified with the MacBurney program.

Albert Rosenthal played his cello selection with that finesse which was already commented upon at his concert some time ago. He was thoroughly at ease and won his audience by his musicianly reading and his display of technical skill. He was rewarded with enthusiastic applause which was certainly well merited. Frederick Maurer accompanied Mr. MacBurney very skillfully and with great adherence to the singer's interpretative artistry and Mrs. Marcus Rosenthal played the accompaniments to the cellist's solos with much pianistic skill. The complete program was as follows: Tu seconda i voti miei (1787) (Bianchi), Come raggio di sol (1675) (Caldara), I'll sail upon the Dog star (1680) (Purcell), Mr. MacBurney; Sonate (Bocherini), Mr. Rosenthal; Licht (Sinding), Nachtiges Wandern (Kaun), Am Waldbach (Kaun), Uber ein Stundlein (Weingartner), Unter Sternen (Weingartner), Mr. MacBurney; Andante (Haydn), Arlequin (D. Popper), Waldesruhe (Dvorak), Zigeunertanz (Ieral), Mr. Rosenthal; O, Nadir! (Pecheurs de Perles) (Bizet), Mr. MacBurney; Eleonore (Mallinson), Invictus (Huhn), Sad Memories (written for Mr. MacBurney) (Downing), The Lark Now Leaves His Wat'ry Nest (Parker), Mr. MacBurney.

ORPHEUM.

Nothing better in the way of vaudeville has ever been offered to the public than that contained in the program announced for next week at the Orpheum. Frank Tinney, the famous burnt cork comedian will be the headliner. He comes on the stage a slouching figure in a battered military coat, bagging pantaloons and with shoes that look like skis. The audience begin to giggle the moment it gains sight of him and almost immediately after is indulging in uncontrollable laughter. Tinney is also an excellent pianist and may be briefly summed up as one of the best monologists and greatest hits in vaudeville. Miss Amy Butler, the diminutive comedienne will appear with what she calls "Her Big Quartette." This tiny actress has many musical comedy successes to her credit and is fortunate in the possession of a fascinating personality. She is a capital vocalist and the numbers which she and her four male associates introduce are novel and effective. Maxim's Models will be an artistic feature of the coming bill. Among the world famous paintings of which they will give living reproductions are "A Fish Story," "The Gleaners," "The Sirens," "The Village Blacksmith," "Waiting For the Boatman," "The Proposal," "La Tosca," "Evening Idylls" and "The Spirit of 76." Comedy, Novelty and Acrobatics will compose the specialty to be presented by the Reed Brothers. Feats entirely original and very daring are performed by them with apparent ease and grace. They exhibit extraordinary strength and their remarkable gymnastic work has never been surpassed in vaudeville.

Next week will be the last of Madame Vallecita and her ferocious trained leopards; Neff and Starr; Hugh Lloyd

and Harry Tate's London Company in the screamingly funny automobile skit, "Motoring."

"HAVANA" AT THE SAVOY.

The last performance of "The Chocolate Soldier" will be given at the Savoy Theatre, this Saturday evening, and on Sunday night, James T. Powers will begin a limited engagement in the Messrs. Schubert production of "Havana," an entertaining combination of melody, movement and fun in which the music ranks with the most delightful ever sent to this side from England, it being by the composer of "Florodora." Mr. Powers, of course, is the principal comedy element and he is said to shine even more brilliantly than ever before in his long and successful laugh-creating career. In "Havana" he plays the role of Samuel Nix, bos'un of the Yacht, Wasp. He wears a red wig, has the same shrill falsetto voice, funny dances and the quick side remarks in the apt delivery of which he seems to be an especial master. Being in comic opera land, Nix, of course, is plunged into all sorts of trouble. First of all, he is endeavoring to escape a deserted wife and runs into a hornet's nest in the form of a band of Cuban revolutionists. The police arrest Nix and are about to put him to death when his wife comes forward to claim his life. During a brief bit of dialogue, one of the "Hello" girls asks the bos'un: "How many men work on your ship?" "About half of them," he replies. At another time the sailor declares: "You are as mean as the man who was deaf and never told his barber." He asks the prima donna, "Do you know where there is a glass of beer that wants a nice little home?" The music is written in Leslie Stuart's best vein, the scenery is by Arthur Voetgin of the New York Hippodrome, the costumes by Melville Ellis and the business and dancing numbers by Ned Wayburn. There are three acts and all of the scenes are laid in Havana. Lew Field's mammoth production, "The Midnight Sons," described as a "musical moving picture in eight films," will follow Mr. Powers at the Savoy.

LESLIE STUART A CHURCH ORGANIST.

It may strike the average layman as odd that Leslie Stuart, who composed the score of the comic opera, "Havana," which comes to the Savoy, Sunday night, has written much sacred music and for years was a church organist. According to his biography he is in reality T. A. Barrett. When he was fifteen years of age he was appointed organist of the Roman Catholic Cathedral of Salford, England, Mr. Stuart, as everyone knows, being a Britisher. Seven years later he resigned to become organist in the Church of the Holy Name, Manchester. This place he held for seven years, whereupon he began writing for the stage. His scores include "Florodora," "The Silver Slipper," "The School Girl," "The Belle of Mayfair," "The Slim Princess" and "Havana," in which James T. Powers is starring. He is also the composer of many popular songs, including "Soldiers of the Queen," which was the rage of London during the Queen's Jubilee. He wrote "Little Dooly Day Dream," "Louisiana Lou," "The Bandelero," "Rip Van Winkle" and other popular songs. In almost every score Mr. Stuart happily writes what is commonly known as a "hit." In "Florodora" it was the "Tell Me, Pretty Maiden" sextette and now in "Havana" he has gone himself one better with the "Hello People, People Hello," which delightfully charming song is rendered by eight attractive little misses. The number soon became the rage of New York when "Havana" was produced at the Casino, and it is proving equally popular on tour.

A FINE FARCE AT THE ALCAZAR.

"Is Matrimony a Failure?" asked Bertram Lytell of the Alcazar Company last week, and the whole company of twenty or so thundered back "no" and the final curtain dropped on a three act continuous performance of laughter. Just before braving the rain on Monday night, I finished reading that latest play of Pinero's called "Mid-Channel" in which the master of English-writing dramatists revels in the muck of a wretched story of marital unhappiness with a brutally tragic ending and which he tells with a power that leaves one oppressed with gloom. A very interesting play to a student of dramatic technique, but a play like "Is Marriage a Failure?" which takes pretty nearly the same theme and turns it into a farce that makes you roar and sends you home laughing, and yet with its little lesson well driven in, is worth a million times more than all the gloom and pessimism of the Pinero play, finely as it is written.

This "Is Marriage a Failure?" is an adaptation by Leo Deltrichstein from a German play and was produced in

New York by David Belasco where it met with a regular Belasco success. In the small country town in which the scene is laid it is discovered that a great number of the marriages which have taken place are illegal; there is great rejoicing by all the illegal husbands who desert home in a body, but a week's experience of hotel cooking tames them; then the wives refuse to take them back and finally in a wild roar of reconciliation they all find out that their mutual love is far greater than they thought.

A rapid action farce like this is a pretty strenuous test of the team work of a stock company and the way that wonderful Alcazar company handled it on the first night was pretty nearly perfect. I can not see how the performance could have been improved to any great extent; there could not have been many more laughs in the farce than they got out of it on the first night.

JOSEPH M. CUMMING.

SARAH BERNHARDT.

Sarah Bernhardt, as an actress, within her natural field, is a wonderful performer, even a genius. But that natural field, unhappily, is one of morbid eccentricity, and the better its more typical homages are presented the less desirable they show themselves of being presented at all. Representative embodiments by this actress are Frou-Frou, Fedora, Florida, Theodora, Giandoma, Cleopatra, Magda, Cesarine in "La Femme de Claude," Izevl, and Blanche Marie in "La Dame de Chantlant." No spectator was ever benefitted, cheered, encouraged, ennobled, instructed, or even rationally entertained by the prospect of those embodiments, or any one of them, and it is beyond reasonable dispute that the exhibition of them has exerted a deplorable influence. No person acquainted with the subject has ever denied the merits of Madame Bernhardt's acting; it is the duty of the critical observer to specify and define them. They are, in brief, the ability to elicit complete and decisive dramatic effect from situations of horror, terror, vehement passion, and mental anguish; neatness in the adjustment of manifold details; evenly sustained continuity; ability to show a woman who seeks to cause physical infatuation and who generally can succeed in doing so; a woman in whom vanity, cruelty, selfishness, and animal propensity are supreme; a woman of formidable, sometimes dangerous, sometimes terrible mental force. The woman of intrinsic grandeur—the woman essentially good and noble—she has not succeeded in portraying. "Nature's above art in that." Queen Katharine and Hermione, for example, are characters beyond her reach. Her inadequacy in this relation was clearly shown by her presentment of Phaedra. She has never truthfully depicted a woman who truly loves. She never could have given a veritable personation of Imogen, or Viola, or Juliet, or Rosalind.—William Winter, in "Harper's Weekly."

Miss Frieda Wanzner, pianiste, pupil of Wm. J. McCoy, assisted by Miss Muriel Williams, soprano, pupil of Mme. Bardellini, gave a studio recital, Wednesday afternoon, January 25, at 376 Sutter street. The program was as follows: Haendel—Harmonious Blacksmith, Liszt—Songs—Scarlatti—O Cessarti, Saint-Saens—Mon Coeur s'ouvre ta voix, (from Samson and Delilah); Mendelssohn—Rondo Capriccioso, McCoy—Danse Russe, Schumann—Wurmm?, McDowell—Shadow Dance; Songs—Godard—Berceuse from Jocelyn, McCoy—Would You?, Chopin—Impromptu, A flat, Nocturne, G major, Valse, A minor, Etude, G flat, op. 10.

Abraham Miller, the prominent Southern California tenor, sang the tenor part in "The Messiah" when the same was presented on January 21st, at Claremont College with Professor Bacon's chorus. This was Mr. Miller's tenth engagement with this society. On Tuesday afternoon, January 24th, Mr. Miller sang a recital program before the Ebell Club of Highland Park, which was greatly appreciated. The program was as follows: Songs from Tennyson's "Maud," (a) Birds in the High Hall Garden, (b) Catch Not Thy Breath (Recit.), Go Not Happy Day, (c) I Have Led Her Home (Benjamin Whelpley); A Bowl of Roses (Robert Coningsby Clarke), Expectancy (Frank LaForge), Hark as the Twilight Pile (John W. Metcalf), You, and Love (Guy D'Hardelot), Im wunderschönen Monat Mai (Wm. G. Hammond); Spring Dreams, "Hark! Hark the Lark" (Schubert), Adelaide, Der Kuss, (Beethoven); (a) In fernem Land (Lohengrin), (b) Walther's Preslled (Die Meistersinger) (Wagner).

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MUSIC AT THE WORLD'S FAIR.

The editor of The Pacific Coast Musical Review was asked by one of the leading members of the Executive Committee of the Panama Pacific International Exposition to write a series of editorial articles appertaining to the musical part of the great Fair. In these articles we were requested to set forth the best plans by which to give music as complete and as thorough a representation as we deem worthy of adoption. We were told also to restrict ourselves to the highest form of musical representation and omit all feelings of friendship or commercialism, so that the suggestions may be based upon high character and nothing else. Inasmuch as we have always conducted this paper upon the highest plane of principle and have never permitted commercialism or sentiment to interfere with anything that we considered for the best interests of the profession and the art, we shall certainly comply with the request regarding our ideas of the nature of the musical part of the exposition insofar as they refer to the most complete and most efficient supervision of the musical division of the fair. Before we proceed to the various departments that would give the proper tone to the musical division of the exposition we desire to dwell upon one particular office that must be filled properly if there is any desire on the part of the executive committee to bestow upon music that dignity and that proficiency to which the art is entitled. The office to which we refer here is that of chairman of the music committee.

The musical profession and the musical public in San Francisco is well aware of the fact that there exist a number of musical politicians and "job chasers" who will flock like sheep to various members of the executive committee with whom they may be acquainted and endeavor to elicit their support for this coveted position. Fortunately the executive committee consists of a number of intelligent business men who will consider the skill and executive ability of the man who is to be chairman of the music committee and will not consider merely the talking activity of the candidate. It is the firm and honest conviction of this paper that no professional musician should be selected for this place. We believe that the best interests of music at large would be served if a prominent business man interested in music and experienced in executive offices would be selected for this responsible office. A professional musician has friends and enemies. According to the indisputable laws of human nature such a chairman would try to reward his friends and punish his enemies. He would not consider how to act in the best interests of music, but he would advance his own interests before those of anyone

else. We can not blame any musician who would thus try to exhaust the influence of his office, for such action is but human and it would require an extraordinary individual that would not succumb to the rules of human nature. It is possible that there may be exceptions in the profession to this rule, but these exceptions include people who are too modest or too dignified to "chase" after the position and who consequently would not be noticed in the rush for the position.

On the other hand a business man who is naturally inclined to like music and who has experience in inaugurating big movements would not be professionally interested in the position, and would not have had an opportunity either to have made influential enemies or fast friends among the musicians to such an extent as to permit his personal feelings to be influenced. As chairman of the music committee such an ideal man could select the other members of the committee from the most prominent element of our professional and amateur circles and being necessarily a man well acquainted with musical conditions in this city he could act impartially and still with complete knowledge of the situation. There is exactly such a man now on the executive committee and as it may be possible that every member of the executive committee will be a chairman of such a sub-committee which may suit his adaptability we should not be surprised if our candidate were to be appointed. We do not wish to make so bold and act so presumptuously as to mention the name of the gentleman whom we have in mind, but in case anyone of the committee desires our honest opinion (and there seem to be two or three thus inclined), we would be very glad to mention the name which we have in mind, and we should not be surprised if it agreed with the selection of the members of the executive committee. At any rate this is our first suggestion in the matter of making the musical division of the Fair as great or even greater than any other musical department of a similar nature.

The integrity, honor and impartiality of the chairman of the music committee must be unquestionable, if music on the Pacific Coast is to be worthily dealt with, mediocrity must be kept out of the important musical activities of the Fair at all hazards. Paternalism and monopoly of distribution of important positions must be avoided. There has been displayed so much annoying and deplorable weaknesses at the various musical divisions of certain famous expositions, that we sincerely hope San Francisco to benefit from the mistakes of others. It is not necessary at this time to go into details regarding the abuses that may be practiced by unscrupulous and selfish people; suffice it to say that musical politics harbor men who would stop at nothing to serve their own ends and would ignore some of the most prominent and most efficient members of the profession simply because they would not share the spirit of commercialism that permeates certain cliques of the musical cult. This paper, as far as its own welfare is concerned, does not worry as to who is going to be chairman of the music committee. It is very likely that we will have no cause to seek any favors from such committee. Whatever this paper desires to do in the interests of the Exposition it can well do upon its own initiative and without any outside assistance. But we are speaking for the rank and file of the profession, who are not sufficiently influential or bold to make themselves heard and who do not possess that tenacity or political suavity which more

fortunate members of the profession are so eager to display. This paper therefore speaks for the entire musical profession of the Pacific Coast when it begs the executive committee to select a member from its own rank who is intimately associated with musical affairs in a business way and who is known for his disinterestedness as to personal partiality and for his integrity to do the best to make the musical committee a power for the good of the entire profession and not only for a part of it.

Of all the newspapers in San Francisco the Chronicle seems to be the most unfortunate in the selection of its musical critics. The present incumbent of this position continuously shows signs of too great expansion of the cranium and it is not difficult to see that his elevation to the position of a judge has turned his head. It is too bad that so many men and women who would make good clerks or traveling salesmen are prevented from making a success in life by being switched off into a newspaper office, where they remain a continuous annoyance to the reporters and the public. We have been too busy paying our respects to the dramatic articles of late to look after the musical reporters, but in his uncalled-for severity in dealing with the Beel concerts, Harvey Wickham displayed such unnecessary spleen that this paper considers it but fair to Mr. Beel to expose Mr. Wickham's ignorance. Everyone knows that the Beel concerts were attended by the cream of San Francisco's musical clientele—unfortunately for the violinist, for otherwise he would have made more money. The Chronicle writer admits that Mr. Beel's success with his audience was complete and that the audience demanded encores repeatedly. And as the audience was an exceptionally representative one, such endorsement should satisfy even the Chronicle writer. But no; he considers himself superior to every one of our foremost musicians and places himself on record as disagreeing with the intelligent audience that applauded Mr. Beel. He is the one lone voice in the wilderness that knows something about music and we are informed that some time in the great past he was a tenor. Well, if every tenor knows as little about violin playing as Snarley Kickem, then we are afraid tenors should not try to teach violinists how to play their instruments. If only newspaper writers would confine their duties to reporting the impressions made upon an audience by the performer instead of trying to teach the artist how to sing or play the world would be better off and the proprietors of newspapers would get more for their money. Unfortunately the moment an obscure person is lifted into prominence through an appointment as writer on a newspaper his brain (if he has any) expands to abnormal dimensions and he becomes obsessed with an undue respect for his own importance and consequently he imagines that he knows everything better than anyone else. Harvey Wickham evidently is a victim of this disease known among the medical profession as megalomania—an exaggerated opinion of one's own importance. Hence the reason why a defunct tenor is trying to teach an experienced violinist how to play his instrument.

Manager M. H. Hanson has now definitely decided to send Ferruccio Busoni, the famous pianist, to the Pacific Coast for a series of concerts. This information will be received with great pleasure by every serious musician and music lover in the great West. Mr. Hanson will be here next week.



Berlin, January 14, 1911.

The list of concerts announced for January in enchanting but I must at least mention some of the wonderful programmes which were given during December, before I speak of the January artists.

MYRTLE ELVYN.—Of course we heard Myrtle Elvyn with the Philharmonic Orchestra in three concertos, and the improvement and development of this young pianiste is simply astounding. All of the critics declare her one of the very finest artists of the day. When I tell that she opened her programme with the C minor concerto by Mozart and introduced her own cadenza in which she proved herself a perfect master of composition, and then played the lovely concerto by Saint-Saens (op. 103), in which she could only be compared to a beautiful flower (and I am told by an old concert-goer that this new concerto has only been given once before in Berlin), and after such a consummate reading of the Mozart and the rare Oriental beauty of the Saint-Saens, this artist proved herself to be a virtuoso of the highest type in the Liszt concerto in E flat. So many artists play concertos with almost no regard for the orchestra, but with Miss Elvyn the ensemble was simply perfect, and her very large audience demanded three encores from her at the close of the last concerto.

MAY AND BEATRICE HARRISON.—The third concert of the "Berliner-Konzert Verein" will be of interest to many Americans, because of the debut of Miss May and Miss Beatrice Harrison. The Bluthner Orchestra opened the programme with Richard Strauss, "Don Juan," which, under the leadership of Josef Stransky, was an exceedingly dramatic work, and a great many new instruments were introduced in the orchestra. For the second number the Misses Harrison chose the Brahms concerto for violin and cello in A minor (op. 102) which we heard so lately from Franz von Vecsy and Paul Grummer. Although these charming young ladies played with fine musical feeling and poetic insight, I think the audience felt that the work as a whole was too deep for artists of such inexperience—and I, for one, cannot abide Brahms in any form from any artist under thirty, (with the possible exception of Elmann, who really plays the Brahms violin concerto in a masterly manner), however, these very young artists gave pleasure in various ways, and the fine programme closed with the Eroica Symphony by Beethoven.

ARTHUR SHATTUCK.—I am sure the playing of Arthur Shattuck came as a very great surprise to the large and dignified audience that greeted him at his debut concert at Beethoven Hall, when he played the Rachmaninoff concerto, (No. 1, F sharp minor) and the Saint-Saens concerto (No. 3, E flat major). This highly gifted, young American is not more than twenty-five years old, and has been a pupil of Leschetizky's for twelve years, and I know of no better criticism to offer you than to quote Mr. Lhevinne, who said, "The Rachmaninoff concerto was played in perfect taste, indeed, Mr. Shattuck is the best young American artist I have ever heard."

ELENA GERHARDT.—The second concert this season by Elena Gerhardt was interesting to me in many ways, first, because she possesses a beautiful fresh voice, second, because her programme included six tuneful Schubert songs, six noble Brahms, and six poetic Wolf songs, which were representative of these three composers, and third, but not least, because Arthur Nikisch played her accompaniments. I am sure that Miss Gerhardt will meet with great success when she sings in America, for she possesses so many qualities which an American audience demands. Herr Nikisch is her only accompanist in Germany, and I am also informed that Miss Gerhardt is the only artist Herr Nikisch ever accompanies. However, what interests one is the wonderful sympathy between the two artists, the absolute oneness in interpretation, and the equal appreciation of both singer and accompanist in all of the five arabesques, and high lights and pale greys of that poet of poets—Hugo Wolf. One felt throughout the

evening that this was not only a time to hear the finest songs properly sung, but also authentically played.

RAOUL VON KOGZALSKI.—The name of von Kogzalski is thoroughly known to all students and concert-goers of Berlin, for this virtuoso has given four piano recitals this season, and is to give his fifth concert this month, and when I tell you that this pianist gave five Chopin recitals in Berlin last season, you will have some idea of the extent of his repertoire. Herr von Kogzalski's programme opened with the Sonata (op. 31, No. 21) by Beethoven, which was followed by the Sonata in C minor (op. 111) by the same composer. The second group included the very dainty, little Phantasia in D minor by Mozart, and a number of Chopin pieces, including the F sharp major Nocturne, the C sharp minor Valse, and the B minor Scherzo. The third and last group included six preludes by von Kogzalski, the Gluck Saint-Saens "Alceste," the Schubert-Liszt "Hark, Hark, the Lark," and the programme closed with the Weber-Taussig "Invitation to the Dance." To say the least—it would require a large intellect and solid technique to give this programme even a superficial reading, for the Beethoven Sonata (op. 111) alone, is a terror to master, but notwithstanding the fact that Herr von Kogzalski has shown a larger repertoire than any other pianist in Berlin this winter, his playing for me lacks many of the most vital qualities which make a great artist. When one considers the fact that Herr von Kogzalski is still a young man, and that only a few years ago he was one of the child-prodiges of Europe, it is no wonder that he can play any and everything by heart, and although he is now a grown man in years, his playing is still in its teens—as far as interpretation is concerned. His Beethoven certainly lacks backbone and surely no serious pianist could consider his own preludes as real compositions, and although his Chopin reading is rightfully sentimental, he possesses such a fine, relaxed finger technique, that on the whole he is more satisfactory in this composer, than in the pre-romantic school.

DR. WULLNER IN MANFRED.—Felix Mottl conducted the Philharmonic Orchestra assisted by a large men's chorus and the "Anna Wullner Woman's Chorus" of Berlin in Schumann's "Manfred" with Dr. Wullner as Manfred. The concert was given in the Philharmonic Hall, and the only other number upon the programme was the Symphony in B major by the same composer, which I had already heard twice before this season and as was to be expected was given a faultless reading. I cannot say that Manfred is a thrilling work in the full sense of the word, but this may be due to the fact that I am not generally thrilled over any dramatic reading with a musical accompaniment, and this was no exception to the rule. However, since I have always wanted to hear Manfred, this was my one opportunity. The overture for orchestra alone is more or less familiar to all of us, and it was superbly played, and to my mind it is the finest part of the entire work. Dr. Wullner is sad and gloomy enough, even in his happiest moments, but in his reading of this morose and intensely melodramatic epic poem by Byron, the work, to say the least, became tiring if not tiresome, even to a Schumann devotee. Anna Wullner Hoffman (Dr. Wullner's sister) read the five various female roles and E. Leipe, a baritone, sang and read the part of the Alpine hunter and various other roles. And a number of short solos were assigned to various singers in the chorus. Of course the work was given in German, and I did not expect to be thrilled in that tongue, but even the enthusiasm of the Germans was at a rather low ebb, during the entire performance. Anna Wullner, like Dr. Wullner, is exceedingly tall and not at all good looking. She possesses a noble face which bespeaks high intelligence, and she read with a great deal of feeling. The baritone was most inartistic, and I do not think he had a spark of imagination in his soul. His voice was badly placed and he had a passion for attacking all of his high tones a little flat, and then pushing up to the pitch, which gave all of his singing such a dark brown color. A few days after the production of Manfred, Dr. Wullner gave his first song recital in the Philharmonic Hall, and although I had fully intended to go, at the last minute I was detained at home, but I am told by everyone that the entire concert was a great achievement, and that the largest hall in Berlin was filled. Dr. Wullner's program which included twenty-two songs, was colossal and I think that no other artist in Germany today could sing a programme of such wide range. Dr. Wullner has just announced a series of three Brahms evenings, which certainly is the last word in song.

BACH'S CHRISTMAS ORATORIO.—The last week in

November the seats for the Bach Christmas festival, and also for the final rehearsal were put on sale at the Sing Academy, the prices ranging from twenty-five cents to a dollar, and when I went down on the third morning to secure our seats, I found to my great astonishment just six one dollar seats left for the final concert, and only a few twenty-five cent seats remaining for the rehearsal. I demanded a plan of the hall, and found that there were two seats in the first row directly in the center of the house, which was not the best place to hear a great chorus, but it was a case of these seats or nothing, so I bought them, and also seats for the rehearsal in the last row in the hall, for we always like to hear great works twice, but some good California friends of ours persuaded us to let them have our seats for the rehearsal, as they were unable to get in, and we gave them up reluctantly. On the evening of the concert there was great excitement over an early supper because the festival was to begin at seven o'clock, and the doors are not only closed when a concert begins over here, but they are locked! and one soon learns to be on time, or not only miss the first movement of a sonata, but the entire sonata or symphony as the case may be. However, we left our flat at a quarter past six only to find a blockade later, on the street car line, so we hopped out of the car and into an automobile, and arrived at the Sing Academy only to find that we had brought the wrong tickets in our great rush. I assure you I felt desperate, and Mrs. Dutton suggested my flying home in an automobile for the tickets, but I knew that would never do, and in despair I rushed up to the box office and said, "Do you speak English?" "Nein, nein, nein!" was the answer with a scowl of indignation. Then we began to look for some American who could help us out, for my German was not equal to my kind of an explanation, but as the bell struck seven, and everybody rushed upstairs, I felt that German or no German, I must get in some way, so I rushed up to the box office again, this time speaking in pigeon English, some German and a little French and I told him—well, I was so rattled, that I shall never know just what I did tell him, but I showed him my wrong seats, pointed to his plan, told him I had bought seats in the first row, and showed him the very seats, and after asking me almost twenty questions, all of which were answered with "Ja, ja," when I hadn't the faintest idea what he was saying, would you believe it, this man wrote out a pass in German script for me, which of course I could not read with the exception of—"row one, seats 9 and 10," and inside of another minute we were up the stairs, and as we passed through the doors, they were locked behind us. There were about four hundred voices in the Bach Chorus, which was arranged on either side of the Philharmonic Orchestra, and a very good pipe-organ at the back of the stage was played by Irrgang of the Cathedral. Tilly Koenen was the contralto soloist, and the soprano, tenor and the bass roles were filled by very capable German artists, and George Schumann conducted. The work was given in six parts, which with only one intermission, required almost three hours, and I was surprised to find a great many people in the audience following the singers, with a complete score. The audience seemed perfectly familiar with the music, and many members of the chorus sang most of the time by heart, and almost every eye was kept upon the conductor much of the time, and like wise the conductor led his great collection of musicians almost continuously without referring to his score. On either side of the conductor rose extremely large Christmas trees, which were well lighted with yellow candles, they made an effective screen which obscured a great portion of the chorus on either side, and the whole effect was enchanting. Having lived in Berkeley so many years I have had the advantage of hearing many rehearsals of the Bach Chorus under Dr. Wolle and although I assure you I have always appreciated this very great man in his very great work, I shall think even higher of his worth in our midst henceforth, for although Dr. Wolle has never had the quantity or quality of voices to work with he has produced astounding results in building up a remarkable, well-balanced chorus from not only untrained voices, but untrained musicians. Although Tilly Koenen is a very capable musician, her voice seemed to lack refinement in much of the delicate work in the Bach music, however, I have never heard anything so beautiful in song as the nineteenth aria slumber-song for contralto "Sleep, my Dearest," and in this exquisite bit Miss Koenen was almost perfect. Mr. Sidney Biden, was not only the finest bass I have ever heard, but he sang with the rarest taste and exquisite temperament. Then in comparing the Berlin Bach chorus with the Bach Chorus of Berkeley, one must take into consideration the great support of the perfectly trained Philharmonic Orchestra who played the difficult music as if it were a Strauss walse, such a perfection

of brasses I have never heard before. Germany is the home of chorus-singing, the Germans are born to it, and there are countless singing societies in Berlin of all sizes. There is the Philharmonic Choir which gives a concert every three months, and the two public rehearsals and the final concert are always sold out long before the concert. This organization has over five hundred voices, and it was this society that gave the Brahms "Requiem." In February, we are going to their next concert, and although we applied for seats in November, we could only secure seats for the Rehearsal, for the entire house is sold out to subscribers of season-tickets, for all final concerts. At the second Bach Choir concert, in February, they are to sing Psalms by Bach, Mendelssohn, Liszt, and Reger. Then another large singing society gave the Verdi "Requiem" lately and another "Stabat Mater" and still another society presented Mendelssohn's "Elijah" and lately the Haydn "Creation" was given at the Dome, so you will see German enthusiasm is high and perpetual.

CHARLES MALLORY DUTTON.

HERBERT MEYERFELD PROTESTS.

San Francisco, Cal., January 25, 1911.

Mr. Alfred Metzger,
Editor Pacific Coast Musical Review,
San Francisco, Cal.

Dear Sir: I refer to your article headed "Degeneration of Cafe Music," appearing in your paper of January 13, 1911. You mention in this article, that "the program of the leading cafes are becoming more and more a sequel to the cheap vaudeville houses, which desecrate art and entertainment in this City, and that you have visited several of the leading cafes and have been attracted with the change for the worse that has taken place." The writer has observed that you yourself, have been in our establishment of late. I am sure that the program offered by us is far from being a sequel to the cheap vaudeville houses.

For your perusal we enclose a program of this week's entertainment, whereby you will see that the attractions which we offer are of the highest standard, in their class, obtainable. What other cafes offer in the way of entertainment does not particularly interest me, only I wish to state that since this innovation has been inaugurated in our establishment, we have always aimed, and do to this date, to present only first-class artists and we have now booked for the coming Spring several of the best European and American entertainers obtainable.

In referring to the music played by our Orchestra, under the leadership of Bernat Jaulus, I wish to state that owing to the entertainment it is true, that we are unable to render much of the so-called classical music, but we ask you kindly to drop in on us once in awhile, especially during the luncheon and dinner hour, when no entertainment is in vogue and you will find that our orchestra renders a high-class musical program in every respect. Awaiting your call, I remain,

Yours very truly,

HERBERT MEYERFELD,

Manager Portola-Louvre Restaurant,
Powell and Market streets, San Francisco, Cal.

GINO SEVERI ON CAFE MUSIC.

San Francisco, Cal., January 14, 1911.

Dear Mr. Metzger:

I read with interest and approval your article on the "Degeneration of Cafe Music," and I heartily endorse the opinion you have expressed, but I hope you do not include the Techau Tavern among the cafes that are hampered musically by the innovation of cheap entertainment. I am pleased to say that a day does not pass without requests for such pieces as, Boheme, Madame Butterfly, Tosca, Lohengrin, Parsifal, Peer Gynt Suite, 2d Hungarian Rhapsody, and also pieces that are not requested, namely, Coriolano Overture, Cleopatra Overture by Mancinelli, Fantasia of Lakme, Carnival by Ghiraud, Ipeccato, ni di perle by Liszt, etc. I think this proves that many people who visit cafes prefer a better class of music. Such selections as I have mentioned always receive gratifying appreciation.

Of course there are many nights, especially after theatres, when the greater part of my music is popular, played by request, but I have learned that better music is in favor with the majority of people who come to the Techau Tavern. I have now as my pianist, Mr. Luis Pamler and it is a pleasure to see the appreciation that is around when he plays such solos as, Liszt's Sixth and 14th Rhapsodies, several Chopin numbers, Liszt's Campanella, Beethoven's Sonata, etc. This is another proof that it is not, by popular demand that the music in cafes is dropping to the "nickelodeon and moving-

picture level." Our excellent singer, Mrs. Frances Drake-LeRoy, has set a standard for vocal music. She includes in her daily repertoire the Mad Scene from Lucia, the Shadow Dance from Dinorah, "Vissi d'arte" from Tosca, "Uno voce poco fa" from the Barber and many more noteworthy arias, besides the lighter selections that are constantly in demand.

I think as you do, that this vaudeville innovation is only a temporary fad, but it is a pity that all cafe proprietors do not agree with the management of the Techau Tavern, that the only attraction necessary in a cafe is a high-class musical program, combined with the popular requests. Wishing you a happy and prosperous New Year, I remain,

Sincerely,

GINO SEVERI.

ALESSANDRO BONCI.

A New York critic last week wrote as follows: "If there is to be a successor to Marcella Sembrich as the greatest living exponent of 'bel canto' that successor is to be a man and not a woman for no other artist excepting Alessandro Bonci has given New York such an example of vocal art in its very highest degree." It is the universal opinion that Bonci is the very greatest living male singer. Caruso may have a more wonderful and powerful voice, but for pure beauty of tone, perfection of production and thorough musical understanding Bonci certainly heads the list. When Hammerstein opened his Manhattan Opera it is true he had his Tetrazzini; but the Metropolitan had its Melba and its Sembrich, Hammerstein had his dramatic tenor Dalmore, but the Metropolitan had its Caruso; Hammerstein had his Campanini, but the Metropolitan had its Toscanini; but Hammerstein had Bonci, and the rival opera house had no artist in this class. Tenors who can sing in "L'Elisir d'Amour," "Figlia di Reggimonto," "Barbiere di Siviglia" and sing the roles as originally written are the rarest thing on the operatic stage. One of the reasons for this is that when a tenor voice is discovered the temptations to appear in public are so great that the singer does not devote a sufficient number of years to study. The art of the "coloratura" tenor is almost extinct.

Bonci has always been a great student and is at home in both the lyric and dramatic operatic repertoire as well as in the art of song. He sings his Beethoven, Schubert, etc., with as great skill as his operatic arias and he has added to his repertoire a number of songs in English. The Bonci programs will be exceptionally interesting and beautiful and among the novelties will be the "Aria" from "The Girl of the Golden West." Giving the entire program himself, just as De Gogorza did, Bonci positively refuses to sing more than three times in one week and his fee is such that he can well afford to thus protect his wonderful organ. Greenbaum announces two Bonci concerts only and they will be given at the Columbia Theatre on Sunday afternoons, March 5th and 12th. Notwithstanding the fact that Greenbaum guarantees this artist a figure so high that he refuses to name it, saying most people would not believe him if he did, the scale of prices will be as follows: Orchestra, \$2.50 and \$2.00; Dress Circle, \$2.00 and \$1.50, and entire gallery, \$1.00.

As the capacity of the theatre is not very large and the demand for seats will probably be as big as for Tetrazzini, comparatively, it would be well for the music lovers to mail their orders to Mr. Greenbaum as early as possible. The mail orders will take precedence and be filled in the order of their receipt the day previous to the opening of the public sale. Greenbaum wants the regular concert goers to get the first choice of seats if possible and the mail order system is the only way in which this can be accomplished. In Oakland, Bonci will sing at Ye Liberty Playhouse on Friday afternoon, March 10th at 3:30 and the scale of prices will be \$2.50 and \$2.00 on lower floor, and \$2.00, \$1.50 and \$1.00 in the balcony. For this event mail orders should be addressed to H. W. Bishop at Ye Liberty Playhouse.

JOSEF HOFMANN NEXT.

The next great musical star to cross the local firmament will be that "poet of the piano" Josef Hofmann. This artist has appeared at five crowded recitals at the big Carnegie Hall in New York this season and from all reports he could give half a dozen more and each time pack the house. While there have been many really great pianists visit this city in the past twelve years since the Greenbaum management has assumed the reins but two have so far really made popular successes and they are Paderewski and Josef Hofmann. There is an attractiveness and charm about the work of these two artists that appeals not only to the musician, the student and the serious music lover, but to the ordinary lovers of melody as well. Hofmann could charm a Sunday night audience at the Orpheum without in any way debasing his work—there is an indescribable power in the playing of the true genius that defies description, however, its effect is easily visible.

This season has not been a very brilliant one thus far for any but the sensational stars of the operatic stage but if Josef Hofmann does not succeed in attracting goodly audiences then indeed has Manager Greenbaum a right to say "What's the use?" Hofmann will give two Sunday afternoon concerts at the Columbia Theatre the dates being next Sunday, February 19th and the following week Sunday, the 25th. The only evening concert will be given at Christian Science Hall, Thursday night, February 23d. Here is the program for the opening concert and it is certainly a glorious feast of piano-forte literature: Sonata E minor, Op. 90, Rondo a Ca-



JOSEF HOFMANN.

Famous Pianist Appearing at Columbia Theatre, Sunday Afternoons, February 19th and 26th, and Christian Science Hall, Thursday Evening, February 23d.

priccio, Op. 129, Sonata A flat major, Op. 26, March "Ruins of Athens" (transcription Rubinstein) (Beethoven); Ballade, F major, Nocturne, E flat major, Valse, A flat major, Andante Spianato et Grande Polonaise (Chopin); Russian Composers—Etude, G sharp minor (Scriabine), Melodie, E minor (Gabrilowitsch), Tabatiere a Musique (Liadow), Prelude, G minor (Rachmaninoff), Barcarolle, G major (Rubinstein), Paraphrase, from "Eugen Onegin" (Tchaikowsky-Pabst).

At the Thursday night concert the following splendid and important program will be given: Sonata, G minor, Op. 22, Vogel als Prophet, Traumewirren, Carneval (Schumann); Polonaise, A major, Op. 40, No. 1, Polonaise, C minor, Op. 40, No. 2, Impromptu, A flat major, Op. 29, Mazurka, B minor, Op. 33, No. 4, Scherzo, E major, Op. 54 (Chopin); Consolation, D flat major, Etude, D flat major, Legende, A major, Polonaise, E major (Liszt).

For the final concert the program has not yet been arranged but it will be announced in good time and requests for suitable numbers addressed to Manager Greenbaum will receive the careful consideration of the artist. The sale of seats for the three concerts will open at Sherman, Clay & Co's. next Wednesday morning. At the Columbia prices will be \$2.00 and \$1.50 on the lower floor, first half of balcony, \$1.50, second half, \$1.00 and entire gallery, \$1.00. Mail orders should now be sent to Will L. Greenbaum at Sherman, Clay & Co's. accompanied by check or money order. Hofmann will play in Oakland on Friday afternoon, January 24th, at Ye Liberty Playhouse, at 3:30. The program for this event will be announced next week but most likely it will be the same as Thursday night in the city for, while many find it inconvenient to attend the San Francisco concerts at night, they enjoy crossing the Bay on Sunday afternoons and thus they will be able to hear all three programs. And students—just think—for \$3.00 you can hear all three of these great offerings. Why it would cost you about five times the price to merely "go over" these works with a first-class teacher. Can you afford to miss the Hofmann concerts?

MISCHA ELMAN.

The last of the great violinists to play for us this season will be Mischa Elman, the young Russian virtuoso who captured the hearts of our music lovers two years ago and who is one of those who will surely be welcomed by a crowded house. Elman, like Hofmann is at the age when every year adds to his merit and charm and it is said that in the last two years this young giant of the violin has made magic strides forward. No master can do much for a pupil after he has studied until his eighteenth year. Time and experience must do the rest. It did it with Hofmann and is doing it with Elman. Percy Kahn, a London pianist, will be the assisting artist with Elman.

SUCCESSFUL TRAVELER.—Miss Blanche Brocklebank, a young woman of Highland Park, is a very successful student at the New England Conservatory of Music, and recently gave a Chopin recital at Jordan Hall, Boston, which attracted some critical attention.



By JULIAN JOHNSON

Los Angeles, February 6, 1911.

Though the past week has been a quiet one in local music, concert goers have been greatly interested in a discovery which seems like a find of genuine artistic value—the new “Brahms Quintette,” which has been lovingly fostered by Fred Blanchard, and which is composed of Ralph Wylie, violin; Adolph Tandler, violin; Rudolph Kopp, viola; Axel Simonsen, cello, and Homer Grunn, pianist. Other quintettes and quartettes have appeared—and disappeared. They have come up with great promise, and have gone down in clouds of financial disappointment or the fog of imperfect ensemble. The Brahms organization, however, bids fair to be an institution of permanency, for the advance, energetic boosting of promoter Blanchard has been fully justified by the remarkable performances of this company in the two or three concerts in which it has appeared. Not only is there an artistic conception high above the average, but the execution seems to be absolutely a matter of single accord—the ensemble is well-nigh perfect. This may be accounted for very largely when it is learned that the players had more than one hundred rehearsals before they gave a single recital. This is an astounding matter in these days of get-ready-over-night musician-ship.

HOFMANN HERE.—Josef Hofmann, the sturdy little pianist who has always been more noted for solid, broad musicianship than for freakish explanation of any particular school, is at the Alexandria, in fine health, still a fine demonstration of the virtues of physical health and simple manliness as ever, and as devoted to the outdoors as always; which of course makes him glad to be in the fresh air and bright sunshine of Southern California. Local audiences are looking forward with pleasant expectancy to Hofmann's two concerts this week.

FRIML HEARD.—Rudolf Friml is to give a recital before the Amphion Club of San Diego, next Wednesday afternoon. The affair will take place at the U. S. Grans Hotel, under the management of L. E. Behymer. The first half of the programme will be devoted to a Bach-Liszt fugue, and the following compositions of Chopin: Fantasia, Op. 49; Etudes, Op. 25, Nos. 7 and 9; Ballade, Op. 47; Polonaise, A Flat Major, Op. 53. The second part will be made up entirely of Mr. Friml's writings, including the Bohemian Rhapsody; Egyptian Dance, Op. 41; Staccato Etude, Op. 37; Melodie, Op. 27; Drifting, Op. 67, and the six-part California suite, Op. 57.

ORGAN GUILD.—There will be an organ and choral service in the First Congregational Church tomorrow evening, given by the Southern California chapter of the American Guild of Organists. Organ numbers will be played by Ernest Douglas, organist of St. Paul's; Morton F. Mason, organist of the First Presbyterian Church of Pasadena, and Ray Hastings, organist of Immanuel Presbyterian Church. The Congregational Choir, under the direction of W. F. Skeele, will give several numbers.

CONGREGATIONAL ORCHESTRA.—The First Congregational Orchestra will open its sixteenth season next Friday evening. An interesting programme has been arranged, and will be presented under the direction of William H. Mead. Edwin House is the soloist. The orchestra will play a march from Leonard's compositions, “The King's Hussars”; “The Return of Spring,” waltz (Waldteufel); Nocturne (Doppler), with solo for violin, Miss Lingstorm; flute, Mrs. Little; English horn, Miss Barrett; “Elegie,” (Massenet); overture, “Don Giovanni”; Adagio Pathetique, (Godard); sextette for strings, flute, and piano, (Fauconier); suite from “Cavalleria Rusticana,” with flautina, euphonium, Dr. Harry Richardson, and Dr. Ross A. Harris, harp. Mr. House will sing Alvarez's “El Canto del Presidario,” and Schumann's “The Two Grenadiers.”

ALEXANDER'S RECITAL.—Arthur Alexander, tenor, gave a recital at Blanchard Hall on Friday evening, last. His programme: “Caro Mio Ben” (Giordano); “Una Partiva Lagrima” (Donizetti); “Mullinata”

(Tosti); “Apres un Reve” (Faure); Chanson Triste” (Duparc); “Extaste” (Duparc); “L'heure Exquise” (Hahn); “Embarquez-vous” (Godard); “Mainacht” (Brahms); “Ständchen” (Brahms); “Allerseelen” (Strauss); “Heimliche Aufforderung” (Strauss); “Ich Grolle Nicht” (Schumann); “Where'er You Walk” (Handel); “Now Sleeps the Crimson Petal” (Quilter); “Thy Beaming Eyes” (MacDowell); “Tristan and Iseult” (Forester); “A Love Song” (Haesche).

JARMAN.—Miss Margaret Jarman, locally well known contralto, who won success here recently with the Bevan opera company, has been engaged under conditions for the opening of the big new theatre in Tucson, Arizona, under the patronage of the Woman's Musical Club.

M. E. ORCHESTRA.—The twenty-fifth free concert of the First M. E. Sunday-school orchestra, under the direction of Earl Bishop Valentine, will be given at the church on Thursday evening. The orchestra will be assisted by Mme. Evelyn Roberti, pianist; Esther Rhoades, girl harpist, and Harold Rhodes, young cellist.

CARLSON'S PROGRAMME.—The list of numbers which will be given by Anthony Carlson, the Berlin basso who has come from Europe to join the faculty of the Von Stein Academy, is a remarkable assemblage of modern songs. Mr. Carlson's concert will take place February 8th at Gamut auditorium, Heinrich von Stein accompanying. The programme: “Frühlingsglaube,” (Franz Schubert); “Die Krahe,” (Schubert); “Die Mainacht,” (Johannes Brahms); “Vergebliches Ständchen,” (Brahms); “Verrath,” (Brahms); “Am ersten Tag ds Maien,” (Alexander von Fielitz); “Ich gehe des Nachts wie der Mond thut gehn,” (von Fielitz); “Bluthen, Bluthen überall,” (von Fielitz); “Helle Nacht,” (Hans Hermann); “Drei Wanderer,” (Hermann); “Was ist Liebe,” (Rudolph Ganz); “Waldeinsamkeit,” (Max Reger); Die Thrane bebt,” (Tschalkowsky); Ich trage meine Minne,” (Richard Strauss); “Caesar's Lament,” (Air from the opera “Scipio”), (Handel); “On the Way to Kew,” (Arthur Foote); “The Pretty Creature,” (H. Lane Wilson); “Young Tom O'Devon,” (Kennedy Russell).

RUBO RECITAL.—Mr. and Mrs. Josef Rubo and their pupils gave the first of a series of musicales at their residence-studio, 2404 West Seventh street, last Wednesday afternoon and a very enjoyable program was presented by Mmes. John Thayer, G. L. Jutire, B. Whitmore, S. M. Constantine, A. J. Larsen, J. S. Pashgan, K. C. Campbell, Misses Barbara Blankenhorn, Marjorie Sinclair, Alice Earley, Anna Jenkins, Henriette Hoffman, Ada Britain, Edith Canfield, Julia Smith, Cary Wheat and Ella Chambers. A number of “Der Freischütz” excerpts were well given by Mrs. John Thayer, the Misses Hoffman and Chambers, and Herr Josef Rubo.

BUSONI TO VISIT PACIFIC COAST.

The Pacific Coast Musical Review is delighted to announce that Feruccio Busoni, the remarkable piano virtuoso who has scored such an immense triumph in Europe and the East during the last two seasons will visit the Pacific Coast while yet in the midst of his remarkable artistic and financial victories. Manager M. H. Hanson has wired to this paper that Busoni will be in San Francisco some time in March and that Mr. Hanson himself will be in San Francisco some time next week to close arrangements with Manager Greenbaum. At Minneapolis, Busoni attracted a crowded house on Friday, January 27th, and the advance sale in Philadelphia for the orchestral concert, the third of the season, broke all records. On Sunday evening, February 5th, Busoni played at the Metropolitan Opera House in New York with wonderful success. The management of the Theodor Thomas Orchestra in Chicago insisted upon a return engagement and has decided to set April 4th as the day for this special Busoni concert at which the great piano virtuoso's compositions will be the feature of the program. Four thousand people attended the Busoni concert at the Metropolitan Opera House in New York last Sunday evening and gave him an ovation that was declared by officials of the theatre to be the biggest given to any soloist except Caruso. The entire house resembled a Caruso night in enthusiasm, and the scene eclipsed anything in the Busoni annals. The audience simply yelled itself hoarse. We shall publish some of the unusually enthusiastic press notices received by Busoni from conservative critics, in subsequent issues of this paper.

Subscribe for the “Musical Review.” \$2.00 Per Year.



Oakland, February 4, 1911.

The second recital in the series of four under the management of the Berkeley Musical Association was as completely successful as the one preceding. Jaroslav Kocian attracted an audience which filled every seat in the Auditorium, and a hundred or more placed on the stage. The great young virtuoso, who, having been a prodigy, is now a matured artist, has probably not played more easily in his life—nor felt more in humor for expressing the moods in which he found himself. And his fancy was to every work which he played as firelight is to an exquisite room. Before his audience he was quite fully occupied with his playing; he neither courted nor disdained his hearers. It was beautiful—that simplicity of bearing, concerning itself with nothing extraneous, not even with his fingers or his bow, apparently! There was no intrusion of personality, even—only an indescribable oneness with the music in which he was immediately devoting himself, and to music as a means of all expression. Admitting this—and no one who heard him that night in Berkeley can deny it I think—we must expect this very sane, very unaffected, very manly young genius to advance towards the richest maturity for many years to come. He takes his art with full seriousness, yet that he has a very keen, and by no means superficial sense of humor I could prove, if I wished—but I shall refrain—to any who doubt it. In spite of his tremendous prestige before the public, he is self critical and modest, though master of technique and of a tone broad enough for his years. All that has been said above, as well his musical discrimination, his sensitive poise of utterance, and his knowledge of the inmost secrets of the violin, was in full evidence at the Berkeley concert. But he does not wear his heart upon his sleeve—and there are those therefore who declare him incompletely emotional. I am certain that these mistake. His pianist, Mr. Eisner, was a delightful accompanist and possessed of many great merits as a soloist. The next recital in the series will be by Mr. Josef Hoffman, another matured prodigy, of a type too seldom found among the great pianists.

The violin recital by Sigmund Beel, the returned Californian, was given at Ye Liberty Theatre, on Friday, the 5th. I feel personally aggrieved, in common with all the teachers on this side—who, to say the least, are quite as much occupied with lessons as their San Francisco colleagues are—that all Oakland concerts of celebrities must be held on an afternoon for lack of a concert auditorium available for evenings. Something should surely be accomplished towards the removal of such conditions before another season. Mr. Beel's program included a Handel Sonata, the Vieuxtemps concerto, opus 37, the Sonata in G minor of Bach (for violin alone), and works by Debussy, Kreisler and Sinigaglia.

Miss Doris Schnabel, the Berkeley soprano, is to give two recitals of compositions of local musicians. One of these events will take place in Berkeley and one in San Francisco, and due notice will be given.

Mr. John Leechman, many of whose manuscripts have been performed in public—notably his cantata, The Hebrew Maid—has been honored by a complimentary letter from Mme. Gerville-Reache, expressing her delight in the perusal of some of his songs. She characterizes them as charming—the right to which designation no one of us who has examined them will deny.

Mrs. Blanche Ashley presents her daughter (and pupil), Miss Phyllida Ashley, in a piano recital next Saturday afternoon. The affair is to be given at Athens Hall, Berkeley, and the program comprises the Beethoven Sonata, opus 57, the Sonata, Tragica, of MacDowell, an introduction and fugue by Dohanyi, and the well known Schulz-Evler transcription of the Strauss Waltz, The Beautiful Blue Danube. It is hoped that plans can be made by which this young player may enjoy a period of study in Europe.

Percy A. R. Dow's studio evenings which he has called “Hours of Song” are valuable adjuncts to the actual work of the studio. These occur once a month and the

one of January 7th presented J. W. Garthwaite, barytone, in a list of songs and arias by Mozart, Schubert, Schumann, Franz, Tschalkowsky—a truly representative selection of works from the barytone repertory. Miss Edith Gere Kelley played the accompaniments, as well as several piano solos. The "Hour" of this month will serve to introduce Miss Carrie Eulass and John W. King.

The chorus choir of the Oakland First Presbyterian Church has been enlarged to fifty voices under Mr. Dow's direction, and a special choral service is occasionally given. One such occurring last Saturday evening set forth a program of unusually interesting works. William B. King's organ solos after each service are of significance in the musical scheme.

Miss Evangeline Sale of Alameda, whose soprano voice is frequently in demand for church and concert work, gave distinguished assistance in a programme in San Rafael on Tuesday evening of last week. Miss Beatrice Clifford, but recently returned from piano study of several years' duration with European instructors, was the chief executant, giving the concert for the purpose of presenting herself to the public. Her offerings were two études out of opus 10, and one out of opus 25 of Chopin, the Leschetizky arrangement of the Gavotte and Variations of Rameau, and the organ fugue in D minor of Bach, the piano arrangement by Taussig. Miss Clifford proved herself to be a pianist of skill and sympathy, and the possessor of a lovely touch. Miss Sale was received with enthusiasm in her songs chosen from Franz, Rubinstein, Hugo Wolf, Hahn, Spencer, Whelpley and one or two others. This intelligent singer succeeded in bringing out the inner content of the songs she selected. Mrs. Fred H. Carroll played several violin solos on the same evening.

Alexander Stewart's artistic energies are soon to be employed in the production of Brahms' German Requiem, a work rarely given because of its many difficulties. The large chorus of the First Congregational Church which once presented this noble composition forms the nucleus of a much larger chorus and the rehearsals began last Tuesday evening under most favorable conditions. Many prominent singers will assist in the production to be given before Easter.

The Y. M. C. A. of Oakland will give a series of three entertainments for members at Assembly Hall on Grove street. The second, on March 23d, will be called "An Evening With the Violin" and is to be under Mr. Stewart's direction. The other two entertainments are of a literary character.

At a studio in Alameda, Miss Glenna McCracken of Berkeley, will play a piano recital, assisted by Miss Bess O'Connor, soprano, pupil of Miss Isabelle O'Connor. Miss McCracken will play a Beethoven Sonata (C major), the Carneval Mignonne of Schutt, and works by Tschalkowsky and other moderns, including two interesting pieces for the left hand alone. Miss O'Connor will give songs by Needham, Oley Speaks, Goring Thomas, Reichardt, and several old Scotch songs. The evening is a compliment to friends of the two participants.

From some of those who find their Friday afternoons free from duties, and who may therefore hear recitals of important artists on this side of the Bay, I hear that Sigmund Beel's afternoon at Ye Liberty was a most artistic event, that Mr. Beel is a virtuoso of high degree, that he is master of the style of violin playing which we call quite beautiful—all of which means no less than that he is a finished artist beyond dispute. His program was an unusual one and was therefore the more alluring.

ELIZABETH WESTGATE.

A NEW BOOK ON MUSIC.

Messrs. A. C. McClurg & Co. announce a new book from the pen of Mr. George P. Upton, whose guides to opera and various phases of music have become a standard. Mr. Upton's new book will be "The Standard Handbook of Music" and will deal briefly with exceptional comprehensiveness with the subject. The history of music will be treated, the evolution of its different divisions and schools, and the fundamental laws which underlie the art of musical expression. Instrumental music will then be taken up and the function and arrangement of the orchestra described both historically and instrumentally. Chamber and vocal music will then be considered, followed by a study of the opera and its divisions. Religious music will also be given separate treatment. This volume will logically round off Mr. Upton's previous works and, taken alone, it is a complete guide to all whose musical knowledge and taste have yet to be acquired.



By ALFRED METZGER

THE SIGMUND BEEL CONCERTS.—Ever since the writer has resided in San Francisco he was told by prominent musical people that among the really skillful violinist of native birth whom he had missed was Sigmund Beel, who left this city previous to the writer's arrival in this vicinity. Members of musical clubs, leading professional musicians, prominent patrons of concerts and men active in managerial affairs have time and time again held up Sigmund Beel as a shining example of what a really gifted violinist ought to be. Knowing the integrity and judgment of these people we naturally were delighted when we at last had an opportunity to hear this musician who had made such a deep impression upon the most serious portion of our musical element. We naturally thought that a man who had left such an immense impression upon his fellow citizens would be welcomed with that éclat and with that true California enthusiasm that has characterized San Francisco for these many years. You may therefore imagine our surprise when we discovered a pitifully small audience at the opening concert of this artist who on the occasion of his initial concert, Thursday evening, February 2d, at Christian Science Hall, after his return to his native city made good every report that we had heard of him, notwithstanding the sneering, spiteful and altogether uncalled for severity with which the Chronicle reporter sought to belittle the work of a superior musician. The question naturally presented itself to us as to whether most of our musical people are unintentionally hypocrites or whether they are not willing to back up their patriotism and musical enthusiasm for their own successful fellow citizens with material support of financial expenditure. Really at this time of writing we do not know what to think.

There are in San Francisco two musical clubs of any marked importance whose combined membership number at least fifteen hundred music loving people. They pay an annual membership fee for the purpose of encouraging music and among their declared intentions is the support of artists and especially of local artists. Now while it is of course praiseworthy of these clubs to engage local talent at reasonable sums to give them an opportunity to be heard, it seems to us that an opportunity such as the visit of such an exceptional musician as Mr. Beel afforded should not have been missed and that both our leading musical clubs should have made an effort to honor this musician who has given this city the best years of his life. If a musical club is indifferent, what may be expected of the general public? This paper must insist that as long as the musical profession, the music students and the members of musical clubs stay away from concerts such as those of Mr. Beel, there is prevalent a certain provincialism or, let us say, narrow mindedness that is unworthy of a city of San Francisco's metropolitan dimensions. We can not accept the excuse that the prices were too high, for Manager Greenbaum is only to glad to make a handsome reduction if a musical club or a number of students come to him and offer to buy say five hundred tickets at once. There is always an opportunity to secure gratifying reductions in price, provided an artist or manager is given an opportunity to make such reduction worth while. We are told by members of musical clubs that their private affairs are well attended and that their membership is growing, but of what avail is all this private prosperity, if our public concerts remain unattended? What encouragement is there for great artists to give concerts, if there does not exist proper public recognition? With the St. Francis Art Society monopolizing the society element in private concerts, and with the members of musical clubs only attending the private musicales of their societies the future of concerts would indeed be a most deplorable one, had this paper not confidence in the eventual awakening of the intellect of our musical public to put a stop to private monopoly and an impetus to public encouragement.

Sigmund Beel's concerts were well worthy of attendance by anyone seriously interested in the art of music, one who is unprejudiced by personal grievances and willing to acknowledge merit of a higher order. The advan-

tages of an efficient violinist need not be such as to match the genius of the greatest masters in order to merit attention. Mr. Beel never contended nor did Mr. Greenbaum announce that this brilliant musician is endeavoring to snatch the laurels from the world's most eminent violin virtuosos. What was contended was the fact that Mr. Beel's programs were of the highest musicianly order and were executed with a musicianship and technical equipment well worthy of serious attention. And in these respects Mr. Beel met every prediction that we have heard of him. He possesses a beautifully smooth tone, is endowed with an artistic temperament of the highest developed character and has studied every one of the works he interprets with a pains-taking care and thoroughness that stamps him as a musician who considers the interpretation of great musical masterpieces a grave responsibility that must be borne with every vestige of authority and dignity. We have not seen any programs of any violin virtuoso that has visited this city that surpassed those of Sigmund Beel in seriousness of musical purpose. The first program contained two sonatas and one concerto, the second program contained a Chaconne, a concerto and a sonata. Such names as Handel, Vieuxtemps, Bach, Sinigaglia, Vitali, and Saint-Saens are surely giants to be respected and the manner in which Mr. Beel showed his respect by interpreting the works with praiseworthy fervor can not be too highly commended. The programs furthermore showed an originality of arrangement by beginning the program rather heavily and letting it evaporate into lighter compositions toward the end. The programs furthermore were not stereotyped, but contained comparative novelties of a most important character. And yet the Chronicle reporter could not find anything complimentary to say about Mr. Beel. If a local newspaper like the Chronicle whose proprietor was one of those men sent to Washington to secure the Exposition for this city as a matter of civic pride and patriotism shows its civic pride and patriotism by sneering at a San Franciscan who has justly earned laurels abroad, then we are afraid that the wrong man has been East to exhibit that civic pride, for if Mr. Beel is not an efficient musician and a violinist whose musical expression demands the respect of everyone who possesses a particle of musical intelligence, then there is no violinist in San Francisco whom the Chronicle thinks worthy of endorsement, and if such is the case the sooner the musical profession realizes this fact the better it is for everyone concerned. Or perhaps the Chronicle is jealous of the fact that Mr. Beel advertises in the Examiner. The latter fact should not surprise us a bit.

We certainly must admit that we were exceedingly pleased with Mr. Beel's performance. He astonished us particularly with his intellectual grasp of the Bach compositions. He secured a certain musical sentiment from these works that but very few violinists are capable of. Indeed many passages, especially those of a fugue-like character, which usually sound dry and pedantic, acquired under the magic bow of Mr. Beel a gracefulness and emotional color that appealed directly to the heart. No one who heard Mr. Beel and knows something about the violin can deny that he simply sang the themes he played with a purity of intonation and mellowness of tone that was perfectly delightful. His technical faculties were sufficiently developed to bridge over the deepest chasm of acrobatic brilliancy—and yet Mr. Beel was musical even in the purely technical passages of the compositions. That he is a musician of the sincerest type there can not be any question in our mind and anyone who can not recognize merit in a violinist of such decidedly pronounced musicianship is either a jealous colleague or an ignorant newspaper writer. It was gratifying to us to note that an audience composed of the most intelligent portion of our musical colony applauded Mr. Beel heartily and made up in applause what was lacking in numbers.

Gyula Ormay was the accompanist and while throughout the program this splendid musician displayed that thorough knowledge and perspicacity to which we are so thoroughly accustomed from him, once in a while he showed that some of the works did not receive that number of rehearsals which their exceedingly difficult character demanded. But nevertheless, Mr. Ormay proved a decidedly dependable background to Mr. Beel's magnificent solo work and when we make the above statement we do not desire to say that Mr. Ormay is not perfectly competent to play these works with every perfection of detail, but we only wish to state that he had not sufficient opportunity to play them in a manner in which we know he is able to present them. We have long been on record as considering Mr. Ormay one of the finest and most capable accompanists, barring none, that we have had the pleasure to listen to and we have not as yet had any excuse to change our opinion in this

direction. We wish to be particularly emphatic in making this positive assertion.

The programs presented by Mr. Beel were as follows: Thursday evening—Sonata in D major (Handel); Concerto in A minor, Op. 37 (Vieuxtemps); Sonata for Violin alone—G minor (Bach); En Bateau (Debussy); Minuet (Handel); Prelude and Allegro (Pugnani-Kreisler) Rhapsodie Piemontese (Sinigaglia).

Sunday afternoon—Chaconne (Vitali, 18th century); Concerto in B minor, Op. 61 (Saint-Saens); Sonata in E major for violin alone (Bach); Two Irish Airs—(a) Rich and Rare, (b) Jig—"Fly Not Yet" (dedicated to Sigmund Beel) (Esposito), (c) Melodie Tartare (Kosloff), (d) Perpetuum Mobile (Novacek).

DR. STEWART'S ORATORIO "THE NATIVITY."

On Thursday evening, January 26th, Dr. H. J. Stewart's Oratorio "The Nativity" was presented at St. Dominic's Church in the presence of a very large audience. The presentation was really more in the nature of a church service than that of a concert, throughout the performance there being no applause or any other manifestation of approval on the part of the listeners. The oratorio was given in aid of the St. Dominic's Priory Building Fund. As far as we could observe nearly every seat in the church was occupied and everyone remained until the conclusion of the work. In his accumulation of musical periods and themes Dr. Stewart has followed pretty closely the traditional school of the church oratorio. He uses the part of a narrator to present the thread of the Biblical story and introduces the various characters as they appear in the narrative. As printed upon the program, the purpose of the work is to give musical expression to the great events attending the advent and birth of the world's Redeemer. These events comprise the Annunciation, the Birth of Christ, and the Epiphany or the Manifestation of Christ to the Gentiles. Each division of the subject is preceded by sentences of the Old Testament scripture prophetic of the expected Messiah, and particularly of the incidents related in the text.

Part one begins with a prelude and choral recitative by male voices. It drifts into a very melodic and skillfully arranged choral for mixed voices which in turn is followed by a Dialogue for tenor, bass and soprano with harp and violin obligatos. The instrumental part of this number is particularly beautiful and harmonizes exceedingly well with the vocal melody. It is very effective. A choral for mixed choir of a decidedly dramatic character follows and then the first solo which is for a soprano, and which might have been better interpreted, occurs. The first part ends with a tremendously powerful mixed chorus which reaches a gripping climax and leaves the hearer stirred to his very soul.

Part two, like part one, is introduced with a choral recitative for male voices and is also followed by an exceedingly well colored choral for mixed voices which is particularly noticeable for its simplicity of treatment and graceful harmonic arrangement. It is, to our way of thinking, the most delightful part of the work. A recitative and tenor solo follow and then comes another decidedly important part of the work consisting of an unaccompanied quartet not at all unlike the well known madrigal style. In this quartet it was necessary for Dr. Stewart to help the singers out with the organ as the intonation as well as fluency of reading seemed to be sadly hampered. An instrumental prelude for organ and violin divided the first and second division of this part of the oratorio and proved to be one of the most important musical features written by Dr. Stewart. It is remarkable what wealth of melody this composer is able to introduce into a rather simple instrumental duet. The harmonic invention contained in this work as far as it appertains to the commingling of voices and instruments is one of the most ingenious artistic conceptions that has come to our attention. It surely bears the earmarks of genius. A recitative, by the tenor, bass solo and chorus follow in quick succession and the harp obligato for the bass is particularly noteworthy for its dainty technical scintillation. The remaining numbers for the second part are a choral for mixed voices, a recitative and chorus, a contralto solo, which is one of the vocal gems of the work and a powerful chorus finale entitled "Blessed be the Lord God of Israel." On account of the Arriola concert we were compelled to leave here, although we certainly would have liked very much to remain to the end.

The third part consists of a choral recitative, a choral, similar to those of the preceding parts no doubt, a recitative and trio, a bass solo, a recitative, a choral, a recitative, a violin solo entitled "The Adoration of the Magi," a soprano solo and the final chorus entitled "Great and Marvelous are Thy Works." Although we were unable to hear the entire work, we were convinced

of the grandeur and musical inventive powers of the composer who understands how to thrill his hearers. Among the soloists we admired particularly the even voice and careful interpretative powers of Jack E. Hillman, the smooth and technically clean playing of Miss Carrie Goebel Weston's violin soli and obligati and the effective work of Mrs. Fitzsimmons on the harp. The soprano, tenor and contralto parts might have been bestowed upon singers with more advanced experience. Dr. Stewart directed the work masterly and presided at the organ with that authority and musicianship for which he is so justly famed throughout this country. We have only praise for the composition and Dr. Stewart's efficiency as leader and organist.

A TRIBUTE FROM A COLLEAGUE.

New York, N. Y., January, 18, 1911.

Mr. Alfred Metzger, 26 O'Farrell Street,
San Francisco, Cal.

Dear Mr. Metzger: On behalf of the Musical-Courier staff, I wish to congratulate you upon your splendid anniversary number which certainly does yourself and the Pacific Coast musical interests proud justice. The Musical Courier makes an editorial mention of your paper in the issue of January 18th, and we trust that you will continue to grow in conformity with the honest efforts put into your splendid enterprise. You have worked hard and the present success of The Pacific Coast Musical Review is a brilliant tribute to your hustling proclivities which are clearly reflected in this interesting and attractive anniversary number.

Patronage and support must follow as the natural result of your paper which has now come to be an influence for good in the Pacific Coast musical field. Indeed, your work is even known beyond the confines of the territory west of the Rocky Mountains. As I have written you before, you are bound to make both friends and enemies, just as a big snowball gathers up both clean and dirty snow when rolled along, but if your purpose is dominated by honesty and a desire to be of benefit on all occasions to the interests served by your paper, you never need for a moment fear the distant and hidden squeals of your antagonists, for after all they are usually cowards and stay under cover fearing to fight in the open.

When considering the fact that New York, Chicago and San Francisco are the only cities wherein are published weekly musical papers, the credit due to San Francisco and the Pacific Coast under these circumstances is more than treble. You are bringing the musical world of the Coast before the entire world and if those both engaged in and interested in music cannot recognize your efforts, then they are certainly past redemption. Ultimately, you will win out, however, if you stick to your present policy of giving all a square deal in a perfectly fearless manner.

The Tetrizzini supplement of your paper is a fine piece of work judged from the printing and engraving standpoint, and the great diva should feel under an everlasting obligation to you for presenting her remarkable open-air concert to the world in such an attractive way. Your anniversary holiday number taken from cover to cover is right up to date and the enlarged size makes the paper more formidable in appearance than ever. Wishing you all success and may the new year bring to you all the profits and satisfaction which should accrue from your enterprise, I am,

Yours very truly,

H. I. BENNETT,
Managing Editor.

UNSOLICITED TRIBUTES FROM MUSICAL FRIENDS

(Editorial Note.—We are proud to reprint a few sincere appreciations of the Holiday Number of the Pacific Coast Musical Review and assure the writers that the fact that we have pleased them is sufficient reward for all the trouble and labor associated with the preparation of this number. We sincerely hope that we shall continue to make the paper a loyal supporter of the cause of music on the Pacific Coast).

San Francisco, January 14, 1911.

Dear Mr. Metzger:—The Holiday edition of the Review reached me last week and I must say it exceeded my expectations. Aside from the musical news, it is a brilliant literary work and the editorials are especially interesting and to the point. I am quite delighted with the reproduction of the half-tones and the Marshall Press deserve the high compliment you gave their work. Heretofore we have had, in the Pacific Coast Musical Review, a magazine equal, if not superior, in quality to the Eastern musical journals but now it is their equal in quantity and quality. Accept our best wishes for the

continued success and prosperity of your valuable paper. With kindest regards, I remain,

Cordially yours,

MARY CARRICK.

* * *

Los Angeles, January 11, 1911.

Dear Mr. Metzger:

Congratulations on the improved appearance of the Musical Review, your faithfulness is bearing fruit and deserves the reward which comes to all honest effort. Here's to greater success in the New Year.

Sincerely,

CHARLES E. PEMBERTON.

* * *

Los Angeles, January 5, 1911.

My Dear Mr. Metzger:

I have just finished reading the Holiday Number of the Pacific Coast Musical Review, and congratulate you most heartily upon its appearance as well as its contents. You have certainly "made good" in proving that the Pacific Coast can support a real musical journal and I believe it to be the duty of every musician and music lover on the coast to assist in the carrying out of what you have already so successfully established. Wishing you and your valuable paper a Happy and Prosperous New Year, I remain,

Very sincerely yours,

HARLEY HAMILTON.

* * *

Los Angeles, January 5, 1911.

Dear Mr. Metzger:

A warm word of thanks for the two splendid notices in the Festal edition as also a tribute to the fine issue in all regards—You certainly spread yourself royally and your printer backed you nobly. Good luck and prosperity during the year.

Sincerely yours,

FREDERICK STEVENSON.

CLARENCE EDDY AT UNIVERSITY OF THE PACIFIC

Clarence Eddy, the world-famous organist, who is now making a concert and recital tour through the United States and Canada, will give a recital at the University of the Pacific on February 17th. Mr. Eddy will give but four recitals on the Pacific Coast, in the cities of Los Angeles, San Jose, Chico, and Portland. As the San Jose recital is the only one to be given in the vicinity of San Francisco, it is anticipated that a packed house will greet the great organist at his appearance at the University of the Pacific. The name of Clarence Eddy is known throughout the musical world. He is recognized by the best authorities as one of the world's greatest organists, and his reputation extends from ocean to ocean. His teacher, August Haupt, the master organist of Germany, declared that "in organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists." After a concert given by Mr. Eddy at the Paris Exposition of 1889, Alexandre Guilmant, the most famous French organist, paid him the following tribute: "Mr. Eddy's great virtuosity and his masterly interpretations elicited the warmest applause. We were astonished at the ease with which he was able to control the magnificent instrument of Cavaille-Coll, knowing that he had barely a few hours in which to familiarize himself with all its resources. Mr. Eddy is a great artist, and he has won the esteem of French organists. For ourselves, we are happy to extend to him our sincerest congratulations."

Following a recital given at the famous Saint Cecilia Academy in Rome, Mr. Eddy was made an honorary member, and among the encomiums he received was the following expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch." Mr. Eddy was born in Greenfield, Mass., and began studying the pianoforte under Laura J. Billings at the age of 11. His first lessons on the organ were from J. Gilbert Wilson two years later, after which he studied a year under Dudley Buck, the celebrated hymnologist of Hartford, Conn. He was two years organist of Bethany Church at Montpelier, Vt., and then went to Berlin, where he studied the organ and composition under August Haupt, and the piano under Albert Loeschhorn. After a highly successful concert tour in Germany, Austria, Switzerland, and Holland, Mr. Eddy returned to this country and located in Chicago, where he became organist of the First Congregational Church for two years, and later of the First Presbyterian Church for 17 years. In Chicago he gave upward of 400 recitals including a series of 100 programs without a single repetition. This made him famous, and his reputation rapidly grew by reason of his numerous recitals all over the country, as he was called upon to dedicate new organs in nearly every State of the Union. He has probably opened more new organs than any other living organist. Mr. Eddy has been identified officially with every important exposition since the one at Vienna in 1873.

BUSONI.

After many months of negotiations it is most likely that Greenbaum will secure Busoni for a short season. The demands for the services of this remarkable musician have been so great in the East that a Western tour seemed out of the question, but the indefatigable local impresario knows "no such word as fail."



Josef Hofmann

Piano Virtuoso

Two Sund. Afts, Feb. 19 and 26,
at COLUMBIA THEATER

One Eve., Thursday, February 23,
at CHRISTIAN SCIENCE HALL

Seats \$2.00, \$1.50 and \$1.00, Ready Next
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ELIZABETH STEWART IN LOS ANGELES.—Elizabeth Stewart who scored a decided triumph in the Bay cities during her regime as leading woman at the Alcazar Theatre of this city and at Ye Liberty Playhouse in Oakland, made her bow to the Los Angeles theatre-going public at the Burbank Theatre in "The Fox" which is now enjoying its fourth week of continuous run to crowded houses. Although Miss Stewart had but one day in which to study the role of Kate Delaney she made an immediate impression both by reason of her charming personality and her unquestionable histrionic faculties. The Los Angeles Herald spoke of Miss Stewart's debut in the following enthusiastic terms: "Miss Stewart, in the role of Kate Delaney yesterday revealed a gracious personality and an easy method of making her points that promise much for her later appearance and with a speaking voice that is, perhaps, her greatest charm. The voice is wonderfully well modulated and under perfect control. It has a richness about it that somehow suggests prose music. It was no light task that Miss Stewart accomplished. With only one rehearsal and with less than two days' study upon her role, she played the matinee performance yesterday with only one prompting, and she did not merely read her lines. She spoke them with intelligence, and she acted the character delightfully. The theatre was crowded, as it has been every performance since Lee Arthur's mystery drama, "The Fox," began its run a month ago, and the audience, once it had recovered from its surprise, accepted Miss Stewart first, with cordiality and later with enthusiastic liking. The debut, accomplished under grave difficulties, was a conspicuous success."

"HAVANA" AT THE SAVOY THEATRE.—The readers of the Pacific Coast Musical Review will no doubt have noticed that we are rather friendly to the management of the Savoy Theatre. This friendship is due to the fact that Fred. W. Busy, the manager of the theatre is an ideal man for the position recognizing the freedom of the press and regarding himself ready at any time to stand by the judgment of the public. He does not want any more than that which his theatre is entitled to and not an iota over that, but he wants that very badly and consequently there is never any friction between the Savoy Theatre and the Musical Review. Mr. Busy, not making any impossible demands and this paper being always ready to extend courtesies the relations between the paper and the theatre have always been the most pleasant and very likely will remain so. This is more than can be said of the management of the Columbia Theatre which asks impossible things of a paper, endeavoring to humiliate it by forcing it to adjust its critical opinion to the will of the management and demanding courtesies without even thinking of reciprocity in one way or another. As it is impossible to satisfy human "hogs," it has been impossible for this paper to get along with the Columbia Theatre and its press agent. We have always been very frank in our statements as to our personal likes and dislikes and we repeat them here so as to emphasize the fact that while we like the management of the Savoy Theatre for its courtesy and despise the management of the Columbia Theatre for its niggardliness and gall, we do not permit our personal feelings to interfere with our honest opinion. We have condemned performances at the Columbia Theatre when they were unworthy and we have praised them when they were worthy. That during the course of a season the bad productions outnumber the good ones at the Columbia Theatre is not a matter of personal prejudice on our part, but a state of affairs that we would be glad to see remedied as much as the public.

At the Savoy Theatre, it is gratifying to note that the good productions overshadow the bad ones during a season. This also is not due to our personal liking for the management, but is a state of affairs much to the credit of the management of the Savoy Theatre and those behind it. The difference between the two playhouses is just sufficient to make the Savoy Theatre the leading playhouse of San Francisco, at least to our way of thinking, for it is the theatre that presents the most numbers of high-class productions during the season. Two weeks ago we were delighted to comment at large upon the excellence of the character and mode of presentation of "The Chocolate Soldier" which was presented at the Savoy Theatre and the packed houses and extra performances were sufficient evidence for the fact that our opinion was shared by the majority of the theatre goers. Of course many people who attended were not as enthusiastic about the performance as we were, but they simply did not like legitimate comic opera and consequently could not be expected to understand our enthusiasm which was based on the exquisite music well interpreted by competent singers. This week the Savoy Theatre presents a musical comedy entitled "Havana." The difference between a musical comedy and a comic opera is that the former is an entertainment made up of comic situations interspersed with musical numbers while the latter is a musical composition interspersed with comic situations. Anyone who could not appreciate the high class character of "The Chocolate Soldier," possibly will like the frothy atmosphere of "Havana." Personally we enjoyed the comedy as presented by James T. Powers, who has a particularly "fat" part, but the music is of rather a superficial character which on this occasion was decidedly hampered by incompetent soloists who possessed neither adequate voices nor sufficient musical intelligence to do justice to even the light numbers entrusted to their care. The features of the performance were Powers and his humor and the "Hello Girls" who looked very chic and sang their respective parts of "Hello People" and "Cupid's Telephone" with sufficient attractiveness to elicit prolonged applause. The scenery also is worthy of hearty commendation. Credit should also not be withheld from Dave Andrada who succeeded in investing the role of the English graduate, Don Adolfo, with delightful nonchalance.



THE FAMOUS "HELLO GIRLS."

Who Are Enlivening Things in "Havana" With James T. Powers, at the Savoy

We do not hold the management of the Savoy Theatre responsible for the lack of judgment displayed in the selection of the companies that may be sent to San Francisco, for unlike the management of the Columbia which is supported by money from the people of San Francisco who bought stock in the concern, the management of the Savoy is absolutely dependent upon the Eastern office. It is merely an agent, while the management of the Columbia Theatre consists of San Francisco people solely and could use its influence to demand first-class productions or reduce rates. After considerable criticism on the part of this paper and the public it has consented to reduce the rates. As we said before in the case of the Savoy Theatre the management is dependent solely upon those who own the theatre or rather the lease of the theatre. We are astonished that Sam and Lee Schubert, who usually take such pride in their productions, permit a brilliant entertainment like "Havana" to be spoiled by an incompetent cast. The house instead of being only half or three-quarters full would be crowded to the doors if the cast included singers with good voices who could lend the vocal interpretation that lilt and dash that the music no doubt contains. Several of the prettiest solos are absolutely spoiled by inefficient rendition. Surely when producers of theatrical entertainments charge \$2.00 a seat for a production it is worth while to engage people who can sing or at least act. Outside of James T. Powers and Dave Andrada, and the "Hello Girls," there is not an individual in the company that possesses sufficient histrionic ability or voice to give effect to the production. We can well imagine how "Havana" could be made one of the most amusing and delightful theatrical productions witnessed here this season, provided the cast consisted throughout of such competent material as was used in New York. Why can not the Schuberts imitate the example of Mr. Whitney and people their companies with efficient artists? We think it is an injustice to San Francisco to send us a production that has made a hit in New York simply on the strength of its metropolitan run and surround the star with indifferent assistants thus making us understand that what is good enough for New York is not good enough for the Pacific Coast. While it would be asking too much to demand the original cast, we can at least demand that we are not told we are getting the original cast and obtain at least substitutes that are entertaining and able to interpret their roles with anything near the original sparkle and dash with which they were invested in the New York production. We surely believe that the Schuberts would make lots more money by sending competent players and singers and incidentally they would save the Savoy Theatre management a great deal of annoy-

ance and worry just at a time when the theatre is beginning to be so popular that it has become the leading theatre of San Francisco. In justice to the production we want to say that it is sufficiently well mounted to be picturesque and there is enough humor in it to make you laugh heartily. Whether or not it is worth \$2.00 is a question which we believe will be answered in the negative by a great many people. "The Midnight Sons" will follow "Havana" at the Savoy.

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Miss Fannie Ward, the famous English beauty, who will appear next week at the Orpheum is one of the most popular of the younger actresses on the British stage and a great favorite in the most exclusive social set in London. For eighteen months she appeared in one play in that city and his late Majesty, King Edward and her Majesty, Queen Alexandra, went to see her five times in it. For four years in succession she won the annual prize for the best dressed woman in London. All her gowns are designed by Lady Duff Gordon, the foremost modiste in the world. Miss Ward is the widow of Sam Lewis, the famous London multi-millionaire and she is the possessor of a mansion in Berkeley Square London, and a country estate adjoining that of William Waldorf Astor. Her jewels are celebrated throughout Europe. Miss Ward's contribution will consist of a sketch of originality and brilliancy called "An Unlucky Star" which has been specially written for her and in which she will have the support of a company of Metropolitan players. Mignonette Kokin, who will be included in next week's program is always a welcome visitor to this city. Her impersonations of comedienne of foreign lands are clever and diverting and stamp her as an artist of ability and originality. Since her last appearance here she has traveled extensively and she brings back many new types and impersonations. Redford and Winchester, two very clever and very eccentric jugglers who have just concluded a successful engagement at the Palace Theatre in London, and Galetti's Simian Circus which consists of a remarkable troupe of trained monkeys who are presented, in a skit called "A Day at the Country Fair" in which they indulge in racing, gymnastics, band attractions, and other outdoor amusements will be features of the coming bill. Porter J. White will return for one week only and present his thrilling one-act sketch "The Visitor" in which he recently scored such a great hit.

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WILL L. GREENBAUM'S ANNOUNCEMENTS

THE JOSEF HOFMANN CONCERTS.

If any pianist at all can draw a goodly sized audience it will surely be Josef Hofmann. For the past few years the attendance at piano recitals has been sadly on the wane, but Hofmann has always been one of our prime favorites and next to Paderewski the best drawing card of any of the piano virtuosos and deservedly so, for there is a charm about his work that will hold any audience be it composed of musicians or laymen. Furthermore, Hofmann plays with a degree of authoritativeness that is absolutely convincing. As an interpreter he is exceptional and he makes each work a tragedy, a comedy, a romance, or an epic of some kind conveying to his auditors the innermost meanings of the masters whose works he performs. The first concert will be given this Sunday afternoon, February 19th at the Columbia Theatre and the program includes a group of four Beethoven masterpieces—Sonata E minor, Op. 90; Sonata A flat major, Op. 26; "Rondo a Capriccio," Op. 129, and "March" from "Ruins of Athens" (Rubinstein's transcription). This will be followed by a group of Chopin numbers—"Ballade" F major, "Nocturne" E flat major, "Valse" A flat major and "Andante spianato et Grande Polonaise." The final group will consist of works by Russian composers and includes "Etude" G sharp minor (Scriabine), "Melodie" E minor (Ossip Gabrilowitsch), "Music Box" (Liadow), "Prelude" G minor (Rachmaninoff), "Barcarolle" (Rubinstein), and "Paraphrase" (Eugen Onegin) (Tschaikowsky-Pabst). Seats will be on sale at Columbia box office, Sunday after 10 o'clock.

Hofmann's only evening concert will be given next Thursday at Christian Science Hall. On this occasion he will play works by but three composers but those three are perhaps the most interesting of the contributors to the best pianistic literature. Robert Schumann will be represented by his "Sonata" in G minor, "Vogel als Prophet", "Traumeswirren," and that always delightful work "The Carnevale." Frederick Chopin's contributions will be both of the "Polonaises" Op. 40, "Impromptu" A flat major, "Mazurka" B minor and the "Scherzo" E major. The final group will be works by Franz Liszt as follows: "Consolation," "Etude" D flat major, "Legende" A major and "Polonaise" E major.

For the farewell concert the following program will be given: Toccata and Fugue by Bach-Taussig, "Pastorale Varie," Mozart-Goubrou, "Sonata" Op. 111, "Scherzo" C sharp minor, "Nocturne" C sharp minor, "Chant Polonaise" all by Chopin, three movements of Schumann's "Fantasie" in C major, two of Hofmann's own compositions, "Scene de Ballet" and "Berceuse," and "Etude" E flat major, Rubinstein. Seats for the last two concerts are on sale at Sherman, Clay & Co's. In Oakland, Hofmann will play on Friday afternoon next at Ye Liberty, repeating the splendid Schumann-Chopin-Liszt program of Thursday night concert.

THE BONCI CONCERTS.

Alessandro Bonci is admittedly the greatest living male singer. He has been frequently called "The King of Bel-Canto" and an exponent of the Italian art in its highest form is only equalled by that superb artist Marcella Sembrich. Bonci did not succeed on the stage without years of study; his was a career made simply by the possession of a beautiful voice; for six years he studied at the conservatory founded by Rossini and his only public appearances were in church on Sunday mornings. Here is an educated singer; an artist who has devoted his life to his chosen profession and who at the age of thirty-six stands at the very head of it. Although we have had many concerts in this city this will be the very first time in our musical history that we have complete song recitals by a famous operatic tenor. Few indeed of the operatic stars of any quality of voice are capable of giving complete recital programs especially among the men and thus far David Bispham stands alone; but Bonci has made a special study of the song literature and promises us some really beautiful programs.

Only two Bonci concerts will be given in public in this city and these are scheduled for two Sunday afternoons, March 5 and 12 at the Columbia Theatre. At the first concert the artist will offer songs by Glordani, Paisiello, Mendelssohn, Schubert, Bizet, Debussy, Godard, Leoncavallo and MacDowell besides operatic arias by Gluck, Flotow and Puccini. On the second program will be numbers by Cimarosa, Carrisimi, Rossini, Dvorak, Blumenthal, Chadwick and MacDowell, besides operatic numbers by Gluck, Mozart, Puccini, Gounod and Donizetti. Among the novelties will be the "Aria" from "The Girl of the Golden West." The seats for the Bonci concerts will range from \$2.50 down to \$1.00 and mail orders may now be sent to Will L. Greenbaum care of Sherman, Clay & Co's. Oakland music lovers will hear Bonci at Ye Liberty Playhouse on Friday afternoon March 10, when he will sing a special program

containing many works not on his San Francisco offerings. For this event mail orders should be addressed to H. W. Bishop at Ye Liberty box office.

MISCHA ELMAN—VIOLINIST.

Violinists and music lovers in general will rejoice at the fact that we are to have three concerts by Mischa Elman one of the most fascinating players of the violin that has ever visited this city. This young artist is one of the truly gifted ones possessing qualities that no teacher can impart. There is a tonal coloring and charm to his playing that one might strive after for years and never obtain. It is simply a natural gift and might be aptly described as "the kiss of genius." The Elman dates are in the latter part of March.

Another interesting Greenbaum announcement is the engagement of the German Lieder singer Alexander Heinemann who has been described as a "Dr. Wullner with a beautiful voice." Assisted by Herr Jan Mandelbred, an accompanist, of splendid reputation abroad, Heinemann will give a series of recitals here in April.



JOSEF HOFMANN
Pianist

It is now definitely decided that Mary Garden, the most discussed artist of the present time and a singer who has created more new roles and extremely difficult ones in this country than any artist now on the operatic stage, will be Manager Greenbaum's closing offering for the season. Among the operas in which Mary Garden has created successes are "Peleas and Mellisande," "Salome," "Thais," "Le Villi," "Le Jongleur de Notre Dame" and she also created the leading part in the Victor Herbert—Joe Redding opera "Natoma" recently given at the Metropolitan Opera House.

Modest Altschuler the brilliant conductor of the Russian Symphony Orchestra has submitted to Manager Greenbaum a list of over one hundred modern Russian compositions available for performance in this city during the week's visit of the organization. Of course a whole week of the Russian bill of fare would be a bit too much so we are promised works of Beethoven, Mendelssohn, Schubert, Dvorak, Richard Strauss, Wagner and other masters judiciously interspersed with the Slavonic compositions.

Fitzpatrick & Norwood are informing the Pacific Coast Musical Review that they have covered practically all of the South with the Pasmore Trio and are now Westward bound. The South, including Tennessee, Mississippi, Alabama, Georgia and the Carolinas have been very kind to the Trio; indeed they have made a tremendous impression wherever they have played, many places re-engaging them for next season on the spot.

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GREENBAUM'S ATTRACTIONS



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HOFMANN

Pianist

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Mischa Elman, the Russian Violinist



By JULIAN JOHNSON

Los Angeles, February 14, 1911.

The chief musical events of the week, the two Hoffmann recitals and the symphony concert, at which Arnold Krauss was soloist, passed off with the usual gratifying patronage—that is, usual for this year, which seems to be a golden season for music that is really worth while in Los Angeles. Hoffmann's concerts, given Tuesday evening and Saturday afternoon in Simpson Auditorium, demonstrated in a satisfying measure the Hoffmann we all knew, and fully expected. In the playing of this virtuoso we can always find in abundant and substantial form the elements of whatever school, period or composer that the interpreter essays. A sane, virile, red-blooded musician, Mr. Hoffmann has never progressed to the farthest limits along any one path, but he has quite well explored them all, and he has so perfected his technique and rounded out his interpretations that the music-lover, whatever his bent or hobby, must always pause to admire the scholasticism, the ripeness, the manliness, and withal the thorough up to date ness which Mr. Hoffman shows in his playing.

The symphony concert on Friday, was made notable by the annual symphonic appearance of concert-master, Arnold Krauss who draws a finer tone than many a long-haired celebrity placarded on twenty-four sheets and traveling in a private car, and whose command of the great string section of our orchestra is so certain, suave and—to rather coin a phrase—invisibly irresistible—that I have no hesitancy in saying that any twenty members could be spared rather than Arnold Krauss. The symphony programme as a whole seemed to be exceptionally enjoyable to musicians—perhaps more so than any programme this year, while, of course, not offering bizarre attractions or unusual and high-priced novelties to draw the crowd. In the unavoidable absence of the writer from his critical desk, Mr. W. Francis Gates "covered" the event. I append a few of Mr. Gates' paragraphs: "Mendelssohn, Beethoven, and Cherubini, with Shapleigh as a side dish, was like visiting an art gallery of great works in black and white, relieved by but one color piece, and that an impressionistic work in vivid flashes of the primary colors, applied with a palette knife rather than with a brush. The symphony was Mendelssohn's so-called 'First,' though not his first essay in this field. But what a work for a boy of fifteen. Commonplace at times, at other moments it speaks as from an old and experienced composer. It is beyond the suavities of Mozart and Haydn, but not reaching the rugged strength of his greater contemporary, Schumann. Following the symphony was a Shapleigh number, leading to the Beethoven violin concerto played by Arnold Krauss, the reliable concert master of the band. Mr. Krauss used the Joachim cadenza with high effect.

Prior to Beethoven the long solo passage at the end of the first movement, called the cadenza, was left to the improvisatory powers of the artist, just as such passages generally were left to the singers prior to Rossini's days. But as the powers of improvisation waned, the composers, headed by these two, wrote what they desired played; and often other composers wrote fitting cadenzas. The whole work exemplified the fact that in Mr. Krauss the symphony orchestra has a violin leader that is a soloist of large powers. On an urgent recall, he played Drlia's "Vision." Closing the programme was Cherubini's "Anacreon" overture, a work that showed both the composer's powers and his limitations, the former in a rather cold style of writing his melodies, a condition of the music of his day—France a hundred years ago—rather than a personal idiosyncrasy.

So much for the formalists. The Shapleigh number was a "tone-poem" called "Mirage," more truly a tone picture in vivid colors. Hamilton met Shapleigh in England not long ago and became interested in his works, resulting in two of them having appeared on programmes here. Insofar as tone can picture scenic conditions, this work portrays the arid expanses of the desert, the beauties of the mirage, the hopes awakened by the vision of water, trees, the oasis—and then the

lapse into the burning expanse of sand, unrelieved by aught but color of sky and distance of horizon. The climax in this work is one of the most powerful an orchestra may be called on to interpret and the effect obtained by Hamilton's band was inspiring."

CARLSON.—Anthony Carlson, the Berlin basso who has been added to the faculty of Heinrich von Stein, made his bow the other evening before a very small but very much pleased audience at the Gamut building. He demonstrated a voice of magnificent timbre, and an almost Wullner sens of interpretation. It is no disparagement to Mr. Carlson to say "almost-Wullner," for another Wullner there is none at the present time. Such tragic intensity, such poetic melancholy and such an inspirational fervor or romance as Wullner exhibits in his translations of modern German songs can hardly be duplicated, hence to say that any man even approaches the same exaltation of interpretation is to pay him a great compliment; and that, in all sincerity, is what we must say about this tall young German—or Dane, or whatever he is—with the Wotan voice and the rock-hewn face.

Mr. Carlson has that which Wullner has not—tones which he can still sustain in musical evenness and youthful flexibility. It is hard to say why the faithful proved so unfaithful last evening, for Mr. Carlson's coming has been sufficiently placarded. However, the few who were gathered together heard modern German music sung much as the composers intended, without doubt—which is more than may be said of most similar concert performances. Mr. Carlson demonstrated the versatility without which no singer except Tetrazzini dares get up before a nowadays audience. He began with Schubert, and ended the programme, climactically speaking, with the musical last word, Richard Strauss. Following which he gave four songs in English, as a pleasant conclusion to the evening.

Lightness, glowing youthful feeling and intense ardor were manifested in the Brahms "Vergebliches Standchen," in Von Flietz's "Ich gehe des Nachts wie der Mond thut gehn," he evinced a singularly striking power of simple narrative; Hermann's "Drei Wanderer" showed colossal dramatic force and an almost steely strength of voice, and the "Ich trage meine Minne" of Strauss the subtlety and brilliance of that composer from the mere constructive singularity which mediocre interpreters invariably allow to overshadow all else in his works. Mr. Carlson's voice is of distinctly Teutonic quality and method of use. It has not the oily and sometimes merely pretty sensuousness of a Latin voice, and occasionally is slightly forced, but it is nevertheless true, melodious and well placed. It is a voice of basso-cantante order.

"CAMPUS."—"The Campus" is now merely week by week adding to its own stupendous record. Mr. De Leon has already broken all records for any musical comedy run west of the Mississippi river, and this amazingly successful play is now well in its seventh week at Ferris Hartman's Grand Opera House.

BOLLI.—With the death of Garibaldi Bolli, who passed away last Monday at his residence, 1126 West Seventeenth street, a notable artist went from human ken. Bolli was not widely known to the musical profession in Los Angeles, where he has lived for the past six years, but his life record is one of signal achievement. In youth he was possessed of a baritone voice of remarkable beauty and dramatic power, and in addition to becoming a foremost operatic interpreter, he won trophies of valor in the Italian War of Independence throughout which he fought. The King of Portugal created him a Knight of the Crown, and gave him the right to preface his name with "Chevalier"—a title he was too modest to use to any extent. He was the first to create Wagnerian baritone parts in Italy, at the Teatro Comunale of Bologna in 1872, and at one time was a leading baritone of the Metropolitan Opera House, New York. Sig. Bolli, whose wife is an American, had been living quietly in retirement here.

ORPHEUS.—The Orpheus Club, which is one of the most strikingly successful male singing organizations in the United States, will be heard in another of its distinctive concert programmes at the Auditorium next Friday evening. The seating capacity of this, the largest music hall in the city, is always taxed by the thousands of Orpheus devotees. The soloists will be Miss Margaret Jarman, Los Angeles contralto, resting just at present from nearly two years of grand opera; Margel Gluck, a very well known violin virtuoso, and Ella Vimsey, pianist, who has not only been Miss Gluck's accompanist for several seasons, but who has as well gained considerable celebrity as a solo player. The

club, under the direction of Joseph Dupuy, will perform—a capella, as usual—a group of very interesting choral works, among which the most prominent are Laurent D'Rilla's "Oaths of the Forest," Bliss's "Red Man's Death Chant," the Pilgrim chorus from "Tannhauser," and Lamoth's "Waltz Song." Other numbers to be presented by the club are "Werner's Parting Song" by Herbeck; "Song of September," Archer Gibson; "The Parting Rose," "Protheroe," and "Home, Sweet Home," Dudley Buck's setting.

DARCH.—Several years ago a most promising young vocalist, Miss Edna Darch, was heard in Los Angeles in concert and everyone then remarked that she had an excellent future as a musician. She left Los Angeles for Europe to study. She has come back with a great reputation, both as musician and vocalist. She had the honor of singing in recital throughout Germany and Austria under royal patronage; she has been a feted and honored member of the grand opera at Prague, Berlin and Vienna, and now comes home to rest for a few months, and visit her friends and family. She will give a recital Thursday evening at Simpson Auditorium, at which time she will be assisted by Olive Burbut, violinist, and William Garroway, pianist. A good programme has been arranged, as the following numbers will show. "June," "Twilight," "Across the Hills," "Ex-stacy," (Walter Morse Rummel); Prayer from "La Tosca" (Puccini); "Parla!" (Arditi); "Zigeunerweisen" (Pablo de Sarasate); Meditation from "Thals" (Massenet); "Feldensamkeit" (Brahms); "Deln Augesicht" (Brahms); "Der Nussbaum" (Schumann); "Neue Liebe" (Rubinstein); Recitative Cantabile from "Mignon" (Thomas); Scene et Gavotte from "Manon" (Massenet).

MISS MCCrackEN'S RECITAL.

On the evening of Saturday, February 11th, Miss Elizabeth Westgate presented her pupil, Miss Glenna McCracken, a young girl of seventeen, in a very charming pianoforte recital at her studio in Alameda. The assisting singer was Miss Bess O'Connor, sister and pupil of Miss Isabelle O'Connor. The following program was given: Piano—Sonata in C Major, Opus 2, No. 3 (Beethoven); Voice—(a) Husheen (Needham), (b) May Time (Oley Speaks); Piano—Carneval Mignonne (Eduard Schuett); Voice—(a) A Summer's Night (A. Goring Thomas), (b) Mother Song (Elizabeth Westgate), (c) Where the Roses Bloom (Louise Reichardt); Piano—(a) Au Bal (by request) (Groendahl), (b) Song of the Lark (Tschakowsky), (c) Abendlied, (d) Valse de Concert, for the left hand alone (Hollaender); Voice—(a) Ye Banks and Braes (Old Scotch), (b) My Laddie (Neidlinger), (c) My Heart's in the Highlands (Air from the Gaelic) (Old Scotch); Piano—(a) Bolero (Friml), (b-c) Two Octave Studies, G Major-G Minor (Kullak).

The list alone is proof of the serious study which it betokened and bears evidence beside of its entire accord with the personal endowment of the two artists. It is not often that two young girls can give so exacting a program with entire finish, and sacrifice nothing of the spontaneity which is so large a part of its charm. A spring-like quality, which older musicians may strive in vain to create, and genius seldom achieves, was the distinguishing and natural grace of both pianist and singer. Miss McCracken played the Sonata, with the simplicity which its youthful beauties demand; in the "Carneval" of Schuett she displayed a variety of moods that indicates a fund of temperament, not yet, perhaps, fully conscious; and in the seven other numbers she gave excellent examples of her technical equipment. The two pieces by Hollander, for the left hand alone, were, if one may be pardoned, especially dexterous.

Miss O'Connor's voice is a high, pure soprano, which answered the need of the song at all times. Her singing is delightfully free and never for an instant forced. Her interpretation of Miss Westgate's "Mother Song" was all that even the composer could ask; the joyous "May Time" and the plaintive Scotch airs were admirably contrasted. Miss Westgate's accompaniments added to the pleasure of the evening. M. V. O.

HUGHES CLUB ELECTS OFFICERS.

The Hughes Club, of Oakland, one of the oldest organizations on the Coast, recently held election of officers with the following result: President, Mrs. Emma Rathgeb, Vice President, Mrs. A. J. Bradley, Secretary, Mrs. W. A. Nicholson, Correspondence Secretary, Mrs. R. R. James, Treasurer, Mrs. Dolph Schenck, Librarian, Miss L. Johnson, Assistant Librarian, Mrs. Chas. Schaffer, Music Committee, Mrs. L. Birmingham, Mrs. Leroy Hackett, Director, D. P. Hughes, Accompanist, Mrs. Robert Hughes. Regular monthly matinee concerts are given by the members, and the club is now preparing for an evening concert of high merit, to be given in the near future.

Busoni Refuses Important Engagements in Order to Visit Pacific Coast.

Gustav Mahler, leader of the New York Philharmonic Orchestra, conducted Busoni's Berceuse Elegiaque this week. Mahler's extraordinary offer to have the Philharmonic Orchestra perform Busoni's concert, with the composer or Mahler conducting, at the twenty-sixth special concert had to be regretfully declined, as Busoni plays six times in that week with the Boston Symphony Orchestra at a record fee. Return engagements with the St. Louis Symphony Orchestra and also the Theodore Thomas Orchestra of Chicago had to be refused on account of Busoni's Pacific Coast Tour.

That Busoni has been the pianistic sensation of America and Europe during the last two seasons can not successfully be denied by anyone who has followed that artist's tour throughout the leading musical centers of the world. In Berlin, London and New York, Busoni has scored one of the most brilliant triumphs of any piano virtuoso in years and his tremendous ovations are the result of his masterly musicianship and his massive virtuosity.

Only after the Pacific Coast Musical Review had urged Mr. Hanson repeatedly to bring Busoni to the Coast by all means and assured him that our musical public would turn out to pay the artist that homage which his great fame justified did the New York impresario change this season's itinerary in such a manner as to include the Pacific Coast. At first Mr. Hanson wrote to this paper that Busoni's Eastern engagements were so numerous that it was absolutely impossible to consider the Coast, but finally after more urging Mr. Hanson gave in and authorized us to make the announcements.

Mr. Hanson arrived in this city a day or two ago in order to attend to the preliminary campaign of the Busoni tour and we trust that our friends will stand by this paper sufficiently to enable us to demonstrate that our suggestion to Mr. Hanson was based upon a thorough knowledge of the musical conditions in the great West. Busoni is the only one of the musical giants of the world that has never been heard on the Pacific Coast and we trust that every one interested in music will take advantage of this opportunity to welcome the master.

BUSONI'S MARVELOUS CHICAGO TRIUMPH.

(From the Chicago Record Herald of January 23, 1911.)
One of the largest audiences which Orchestra Hall has held this season was taught by Ferruccio Busoni yesterday how admirable a thing the piano is if it is played as he can play it. There are, indeed, few performers who have mastered the art of interpretation to such a degree that their achievements are able, in every branch of piano literature, to carry rapture to the ears of those who listen to them. But in the little band of pianists who can do this thing Mr. Busoni must be given a foremost place. In making this statement it must not be inferred that the art of playing the piano is summed up in the degree of rapidity with which a performer can rattle up and down the keyboard. Nor must it be believed that the business of playing notes with the hands held high or with the hand held low—a matter discussed with great seriousness in the studios—has much to do with the pre-eminence of the artist who was heard at this recital.

Mr. Busoni is, to be sure, possessed of a remarkable execution, but such a degree of mechanical mastery is taken for granted in the case of every artist who solicits the homage of the throng. He is endowed with or he has acquired, a touch of admirable tonal charm, but this is also one of the elementary factors in the success of any pianist of his fame. The superlative distinction of Busoni's playing is, therefore, not only concerned with the transcendental beauty of keyboard manipulation, but with other qualities which must enter into the achievements of an artist who aspires to stand in the proud place of the greatest and of the best.

Of these qualities his musicianship and his artistic sanity are two of Mr. Busoni's most admirable possessions. The Italian artist has filled other fields than that field devoted to the piano alone, and by this token his view of the artistic horizon is broad and comprehensive. He has learned that much more goes to piano-playing than the striking of the keys. He has learned that much which is put by some other pianists into their performance could be effectively left out. And as Mr. Busoni is a composer as well as a pianist he has also profited by the knowledge which a composer must bring to the work which he attempts to do. But in listening at his recital to this great master of piano-playing it became possible to regret that he has ambitions as a creator. For musical composition has spoiled many a fine instrumentalist who has neglected the art in which he really could shine resplendently to dabble in an art in which he can never shine at all.

Only two composers were interpreted at the recital. Chopin was represented by his four balads and Liszt

by three Etudes, the legends "St. Francois d'Assise" and "St. Francois de Paul," and the fantasie on themes from Mozart's "Don Juan." Mr. Busoni's conception of Chopin's art was particularly interesting. It is a conception eminently sane, having nothing in common with that of many pianists who see as they play the Polish master's inspirations, a vision of the hectic, sentimental Chopin gazing with languid adoration into the eyes of Polish countesses. If Mr. Busoni's reading of this music is a little lacking in fervidity, its virility is, at least, a wholesome change.

The compositions by Liszt were magnificently set forth. There was little sincerity in the Hungarian composer's writings for the piano, but they did, and do still, display certain features of piano performances to admirable advantage. The tonal delineation of St. Francis of Paula walking on the waves is, if one may be permitted a little candor, rather absurd, and that of St. Francis of Assisi preaching to the birds sometimes verges upon unconscious humor. But so fine was Mr. Busoni's playing of these things that one almost felt



FERRUCCIO BUSONI.

convinced that the music was worth performing. In the "Don Juan" fantasie, the recitalist gave evidence of his virtuosity, and the ease with which he surmounted extraordinary difficulties, the beauty of his tone in the singing passages were a joy, indeed, to hear. There was tremendous enthusiasm at the close of the piece, and it was only after Mr. Busoni had appeared and reappeared many times to acknowledge the insistent enthusiasm that he at last consented to play Liszt's "Rigoletto" fantasie as an additional offering of art.

BUSONI AT WASHINGTON.

The artistic success of Busoni now goes without saying. The Busoni recital at the Columbia yesterday may safely be said to constitute the artistic success of the season. From a social point of view, an element of great importance in the National Capitol, the event was made a very important one. The boxes were occupied by Mrs. Taft, Mme. Jusserand, wife of the French Ambassador, Marchioness Cusani Confalonieri, wife of the Italian Ambassador, Countess von Beroldingen, Mrs. E. B. Moran, Mrs. James Harriman, Mrs. Belmont, Mrs. Winthrop and Mrs. Leiter.

Sister Cecile Marie, head of the musical department of Notre Dame Convent of San Jose, was on a visit to the Notre Dame Convent of San Francisco for the purpose of supervising the musical examinations at the latter institution. After she concluded the examinations in this city she went to Alameda where she also directed

the examinations which take place once a year. Sister Cecile Marie stated that there were some excellent plans in preparation at the San Jose House. The institution expects to have five grand recitals of graduates and seniors, namely a piano recital, a harp recital and vocal and violin recitals. Then there are in preparation trying and difficult contests among the pupils in which the participants will play four numbers, one requiring remarkable technic, another requiring most artistic and skillful interpretation, another containing a composition studied without the aid of the teacher nor any aid from friends, and a fourth to be played in any of the five keys required. The whole Conservatory and Academy musical faculty will then cast votes for the most proficient contestant.

MANSFELT CLUB CONCERT.

The Mansfeldt Club gave a very successful concert at Century Club Hall, on Wednesday evening, February 1st in the presence of a very large and demonstrative audience. The participants made an especially lasting impression by reason of their assurance and of their ease of interpretation which revealed a certain professional polish which is not always prevalent at semi-professional events. Miss Esther Hjelte, whose task was to render the Suite in G major by Moszkowsky, acquitted herself most creditably as to technical and emotional requirements. Miss Laura Ferguson earned enthusiast manifestations of approval by reason of her facile reading of "Widmung" (Schumann-Liszt) and the "Wedding March and Fairy Dance" (Mendelssohn-Liszt). Miss Edna Willcox aroused genuine enthusiasm among the exceedingly discriminative audience by reason of her delightfully graceful and effort-lacking rendition of a group of four exquisite works entitled: "Valse" (Tschalkowsky), "Tambourine" (Rameau-Godowsky), "Cantique d'Amour" (Liszt), and "Noches Andaluzas" (Mariani). Miss Frances Wilson delighted her listeners with a very musicianly rendered interpretation of Nocturne in G major by Chopin, Scherzo in E minor by Mendelssohn, and the well known Faust Fantasie by Gounod-Liszt. The event was one of the most enjoyable and sincere of the local season thus far.

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Marvelous Progress of the Music Teachers' Association of California.

The truly wonderful progress which the Music Teachers' Association of California has made during the last six months is a striking evidence of the contention of this paper that the music teachers can accomplish far more by standing shoulder to shoulder and face important musical problems in an organized body, than to look at one another with suspicion and endeavor to belittle each others' work in the eyes of the public. During a short period of time that extended a little over six months the Music Teachers' Association of California has increased from a membership of eighteen to a membership of two hundred. Instead of being composed mainly of the least influential portion of the profession the Association does now include the very best element of our music teachers. Instead of being confined to the narrow borders of San Francisco only, the Association is now rapidly gaining headway in the interior cities. A number of influential county vice presidents have been appointed whose duty it is to enlist members throughout the State. Among these county vice presidents are such eminent musicians as Julius Reineck who looks after Placer County and Prof. Pierre Douillet, Dean of the University of the Pacific, who attends to Santa Clara County. Arthur Weiss, who is so well and favorably known in this vicinity, is county vice president for Alameda County, while Mrs. J. E. Brooke of Napa and Mrs. Hope Swinford of Santa Cruz Counties are the vice presidents for Napa and Santa Cruz Counties, respectively.

The complete list of officers and standing committees of the Music Teachers' Association of California, at the time of this writing, is as follows: Louis H. Eaton, President; Dr. J. Fred. Wolle, Vice President; Lloyd Gilpin, Secretary; Roscoe Warren Lucy, Treasurer; Directors—Henry Bretherick, Louis Felix Raynaud, and Samuel Savannah. The complete Board of Directors consists of these officers. The Examination Committee includes: Georg Kruger (Chairman), Wallace Sabin, Marie Withrow, Nathan J. Landsberger, Josephine Bards, Paul Roth; the Committee of Appeals includes: Fred S. Robbins, Percy A. R. Dow, and S. G. Fleishman; the Propaganda Committee consists of: Vincent De Arrillaga, Edwin F. Schneider, Sigismondo Martinez, H. D. Mustard, Julius R. Weber, Chas. F. Graeber, Mrs. A. Bridge, Mrs. Oscar Mansfeldt, Mrs. Ellen Whiteside, Miss Helen Colburn Heath, Miss Caroline Halstead Little, Miss Rita Slater, Mrs. M. Tromboni, Mrs. L. A. Birmingham, Theodore Salmon and Ricardo Encarnacao. Surely this is a list of officers and committees of which no community need be ashamed. There are so many inquiries reaching this office regarding the purposes and nature of this association that we deem it advisable to publish here the address of President Louis H. Eaton as published in the last issue of the Chronicle Program edited so ably by Lloyd Gilpin, the indefatigable secretary of the organization. Said Mr. Eaton in part:

"You have honored me with the presidency of this association, and you are entitled to my most earnest efforts in the furtherance of its interests. I pledge them to you, in which pledge I am heartily joined by every member of the board of directors. The management of an association such as ours is not a sinecure; but with good fellowship and patience on the part of all concerned, great good for our profession can be accomplished. The first need of our association is a large membership, both active and associate. During the last six months, the list of members has increased from eighteen to more than one hundred. In the next six months it should be increased to more than one thousand. There seems to be no valid reason why any teacher of music should refuse to join in so laudable an undertaking as ours, which is to bring to its highest development the standard of music.

The former officers of the association have wisely placed the initiation fee and dues at the nominal sum of \$1.00. No one may offer excuse as an excuse. Then let us pull together, induce every music teacher to become a member, forget personalities, if any exist, and make the association a large and strong body of representative men and women, who are working as best they can, individually and collectively, in our art. Remember that this is an association and not a private club, and that there is room and welcome in it for every respectable music teacher in the State of California, whether great or humble. The new board of directors are unanimously in favor of a Music Teachers' Convention, which will bring together all the music teachers of the State. In the other states conventions are held, which are of great benefit to every participant. If you should have nothing to offer to the convention, come and take from him who has, and use what you get in your work, and at the next meeting tell the results as you have found them. The strongest will but grow stronger by imparting to others.

The most important event now before the Music Teachers' Association of California is the State Convention which will take place some time next June and about which this paper will have more to say in subsequent issues. It is the purpose of this convention to bring together as many music teachers, residing in the State of California, as may be possible and especial efforts will be made to induce prominent teachers of Los Angeles and vicinity to attend. As this will be the first State Convention of music teachers ever held in California, it will be an historical occasion and no effort should be spared to make the same as successful as possible. While there are a number of teachers in Los Angeles who may not look with favor upon San Francisco, we are certain that the majority of them do not harbor any prejudicial feelings against this city and if there ever was a time and opportunity in which it will be possible to cement the bond of relationship between the profession of Northern and Southern California, this forthcoming Convention will certainly offer the means to bring Los Angeles and San Francisco into closer musical relationship that these two cities have ever been before. There is no doubt that a monster concert participated in by leading professional artists of California will form a feature of the Convention and surely places should be reserved for Los Angeles talent to be prominently represented. We can not imagine a better way in which to bring all musicians of California closely together.

[At the last meeting of the Music Teachers' Association of California which took place on Tuesday, February 7th, not less than fifty-four new members were elected and eleven associate members. This is so far the largest addition of new teachers which the association has on record. It is therefore no wonder that the members are enthusiastic and it is sincerely to be expected that at the next monthly meeting, which will occur on the first Tuesday in March, this previous record will also be broken. The complete list of names that are now inscribed upon the membership list of the Music Teachers' Association of California, is as follows:

Abbott, Miss Nita, Adelstein, Samuel, Adams, Madame Bert Godair, Albrecht, Gustave, Andrada, Miss Hortensia, Arguillo, A. R., Atkinson, Miss Maud, Austin, Miss R. B., Bagley, Miss Adele, Bards, Miss J., Batchelder, Mrs. W. J., Batchelder, W., Bender, Mrs. M., Birmingham, Mrs. Lillie A., Blanchard, Mrs. M. E., Blodgett, Dr. B., Boke, Mrs. J. E., Bonelli, E. S., Boyns, Mrs. Kathryn Day, Boyd, Miss K., Brandt, Mrs. L., Bretherick, H., Bridge, Mrs. A., Brown, Mrs. Z. I., Blanchard, Eugene, Burrill, Mme. Tellula Evans, Black, A. W., Brooks, Miss T., Beringer, Joseph, Beringer, Mme. Joseph, Campbell, Mrs. Marriner, Cannon, Miss Stella M., Carrington, John, Chamberlain, William E., Cogswell, A., Coonan, Miss J., Cox, Mrs. Cecelia Decker, Danhauser, Mrs. R. M., Davis, Mrs. E. R., De Arrillaga, N., De Arrillaga, S., Douillet, Pierre, Dow, Percy A. R., Drew, Miss Jennie, Dykemans, H., Dundas, Miss Matilda V., Drew, Miss Eleanor C., Dolan, Miss Alice I., Eaton, L. H., Encarnacao, Ricardo, Ferber, Richard, Ferrer, Miss Amelia, Fickenschier, Mrs. Arthur, Fickenschier, Arthur, Fleishman, S. G., Fox, Mrs. A. K., Genss, Hermann, Gilpin, L., Giselman, M., Goodrum, Will E., Gordon, Mackenzie, Graeber, Chas. F., Gregory, Adolf, Greven, J., Griswold, Miss D. E., Guthrie, Miss A., Grylls, Miss Cordelia, Grienerauer, Karl, Gugsby, Miss Anne, Garcia, H. A., Hansen, Miss L., Harker, Miss Sara D., Heath, Miss Helen Colburn, Herman, Mrs. R., Herzog, T. D., Heyman, Henry, Hoffman, H., Hoffman, W., Hyde, Miss Florence Mabel, Henley, Homer S., Herman, Albert B., Hilton, Harold, Jenkins, Miss Cora W., Kern, R. E., J. Knight, E. N., Kremer, Chas. W., Kroll, Mrs. H. A., Kruger, Mrs. G., Landsberger, Mrs. N. J., Landsberger, N. J., Larala, R., Lassale, Miss E., Lebegott, A. E., Lipman, M., Lisser, Louis, Little, Miss Caroline Halsted, Locher, Mrs. Adolphe, Locher, A., Lucy, R. W., Lueders, Mrs. M., Lytjen, S., Liederman, B., Magee, Miss Maud Goodell, Maniloyd, D., Mansfeldt, Mrs. Oscar, Mansfield, Gilbert, Markgraf, Al. J., Marks, Mrs. I., Marracci, Mrs. A., Martinez, S., MacKenzie, J. W., Mellendorff, Miss Adeline M., Michelena, Fernando, Miller, Miss Anna, Miller, Miss Belle Judith, Minetti, G., Moore, Benjamin, S., Mulford, Mrs. J., Mustard, H. D., Maurer, Frederick, Jr., McDermott, Miss Lela, Mason, Miss Ida, Neubauer, Louis, Moeller, Mrs. Frances, Murdock, Mrs. S. J., Maxwell, Miss Lela, Noise, Miss Mary E., Morhead, Miss Elizabeth Raymond, Moore, Mrs. Jessie Dean, Nicholson, Bentley, Noble, Miss Joy, Nowland, Chas. P., Orbison, Mrs. Olive, Orr, Mrs. Victoria, Patrick, H. W., Peterson, Mrs. A., Pettis, Ashley B., Pratt, John Haraden, Provost, Mrs. E., Perlet, Herman, Pfander, Richard, Park, Miss M. F., Prill, Mme. F., Rafe, T., Raynaud, Louis Felix, Rees, Mrs. R., Reineck, Julius, Robbins, Mrs. Edith, O., Robbins, F. S., Roth, Paul, Rhine, Miss Alice, Remler, Miss Nellie M., Randall, C. H., Raith, Johannes C., Sabin, W., Salmon, T., Savannah, S., Schernstein, K., Schneider, Edward F., Slater, Miss R., Steindorff, P., Sundland, Abraham, Swinford, Miss Hope, Steinbach, Mrs. Wm., Stewart, Alex. T., Samuels, Harry, Stewart, Dr.

H. J., Thomas, Mrs. H. F., Thomas, Mrs. F. K., Thoroughman, Mrs. Frances, Tolmie, Robert, Tremblay, Miss Emma W., Tromboni, Mrs. M., Tomlinson, Miss Lora A., Thomas, Robt. H., Valdez, Mrs. Nellie, Valerga, Miss I., Villalpando, W., Von der Mehden, Carl, Von Meyerinck, Anna, Walckef, G., Wanrell, J., Weber, Julius R., Weiss, Dr. A., Westgate, Miss Elizabeth, White, R. L., Whiteside, Mrs. Ellen, Wickman, Frank A., Widder, G., Wismer, Hother, Witham, Mrs. W., Withrow, Miss Marie, Wolle, Dr. J. F., Whitcomb, Mrs. Pearl Hossack, Wilcox, Miss Edna A., Wertsch, Wm., Westhaus, Miss Mary P., Wilson, Miss Sara A., Yale, Miss K. Tolmay.

The pupils of Percy A. R. Dow gave the regular monthly "Hour of Song" at Miller Memorial Hall in Stockton, on Monday, January 23d. The program was as follows: Soprano—Ritornel fra poco (Hasse), O Had I Jubal's Lyre (Joshua) (Handel), Come Sweet Morning (A. L.) (Old French); Quartet—In the Time of Roses (Reichardt), Alpine Rose (Smith); Soprano—Murmeldes Luftchen (Jensen), Ti Saluto, Margherita (Nevia), Lament (A. L.), Woodland Madrigal (Batten); Piano—Elegie (Nollet), Pres d'un Ruisseau (By the Brookside) (Karganoff); Soprano—Abends (Franz), Das Wandern (Schubert), Ave Maria (Schubert), Trockne Blumen (Schubert); Quartet—Minuet (Stair); Soprano—Spring (Henschel), Summer (Chaminade); Quintet—There, Little Girl, Don't Cry (Campion); Solo—Mrs. Beckman. The participants were: Mrs. Addine Beckman, Soprano; A Ladies' Quartet: Mrs. Bertha W. Housken, Miss Maude Stephens, Miss Pearl Sackett, Mrs. Mary L. Raggio; and Miss Christina Keeley, Pianist. The accompanist was Mrs. Mary L. Raggio.

Pupils of Mm. Jeanne Mulford had a class meeting at the studio, 426 Cole street, on Saturday, January 28th. A pleasing program of pianoforte soli was given. Sonatas by Haydn and Mozart, and works by Staub, Schubert, Kronke and Delibes and several Heller studies were creditably presented by a group of young girls including the Misses Kameron, Irma Koster, Amita Woldeke, Lillian Ventura, Gertrude and Rosa Bruckner, Elsie Dixon, Alma Tanzer and Maria Melendy.

Mrs. Blanche Ashley presented Rue Crandall Clifford, soprano, assisted by Miss Gladys Muir, violinist, in a song recital at Athens Hall, Berkeley, on Thursday afternoon, January 26th. The recital was a brilliant success and each group of songs was followed by encores demanded by the enthusiastic audience. The dramatic numbers, especially the Samson and Delilah aria, were sung in splendid voice and with intense expression. Miss Clifford's personality made a decidedly favorable impression with her audience and the entire event proved to be a credit to the teacher. The complete program was as follows: (a) Schubert—Hark, Hark the Lark, (b) Gounod—To Spring, (c) Renaldo Hahn—Si mes vres avaien des Ailes; (d) J. Harraden Pratt—Silent Tears, (e) Franz—Aus meinen grossen Schmerzen, (f) Henschel—Morgen-Hymne, (g) Rubinstein—Am Wiesenhugel; Benjamin Whelpley—Tennyson's Maud; (h) Tschaiskowsky—Nur wer die Sehnsucht Kennt, Violin Obligato, Gladys Muir, (b) Saint-Saens—(Mon couer s' ouvre a' ta voix) Samson et Delila. Accompanist, Mrs. Blanche Ashley.

Pupils of Madame Isabella Marks gave a successful song recital at Kohler & Chase Hall on Wednesday evening, February 8th which was attended by a large audience. The following program was given an exceptionally successful interpretation and was greatly enjoyed by those in attendance: Back to Our Mountains from Il Trovatore (Verdi), Hazel Groom and Frank Frick; Even Bravest Hearts (Faust) (Gounod), Prologue (Pagliacci) (Leoncavallo), Chester Ordway; I Hid My Love (D. Harelott), Elegy (Massenet), Cavatina (Robert Le Diable) (Meyerbeer), Verlie Finch; Arioso, from Pagliacci, (Leoncavallo), Aria, from Alda, (Verdi), Frank Frick; The Land of the Sky-Blue Water, The White Dawn is Stealing, Far Off I Hear a Lover's Flute, The Moon Drops Low (Cadman), Mable Ordway Brookover; Bright Star of Love, with violin obligato, (Robandi), Stride La Vampa, from Il Trovatore (Verdi), Hazel Groom; Mabel Ordway Brookover, Pianist; Mary G. Coffin, Violinist.

Mrs. Carl Johnson, a contralto soloist of Denver, is in this city and is endeavoring to secure a few public appearances while on the Pacific Coast. Mrs. Johnson is well and favorably known in Denver musical circles and is visiting San Francisco temporarily.

The Berkeley Musical Association announces its third concert of the season 1910-1911 which will take place on Tuesday evening, February 21st in the Berkeley High School Auditorium. The soloist on this occasion will be Josef Hofmann, the eminent pianist.

Cav. Ricardo Encarnacao, the well known basso, will give a concert at Kohler & Chase Hall on Friday evening February 24th. Louis H. Eaton will be the accompanist and the following excellent operatic program has been prepared for this auspicious occasion. It is to be hoped that Mr. Encarnacao's concert will be well attended and in fact it ought to be crowded to the doors, if merit counts for anything in this city. Here is the splendid program: *Alerta Marinari* "Africaine," Arieta (G. Meyerbeer), *Come dal ciel* "Macbeth," recitative and aria (G. Verdi), *Sons to spirito* "Mefistofele," *Ballata del fieskio* (A. Bortol), *Dio Passente* "Faust," aria (C. Gounod), *Vi ravisso* "La Sonambula" recitative and cavatina (V. Bellini), *Votre Toast*, *Signeurs* "Carmen" (Chanson du Toreador) (G. Bizet); *La Lhibia ha assado* "La Tempestad," Monologue (R. Chappi), *Suo Padre* "Aida," *Sartita l'Amonasro* (G. Verdi), *E il foglio is segnero*, "Salvatore Rosa," *Grand Aria Dramatica* (A. C. Gomez), "Si tu m'aimez" "Ballade" (Luigi Denza), *Si puo, signori* "Pagliacci," Prologue (R. Leoncavallo), *Grand Aria Pagio* "Falstaff," Arieta (G. Verdi).

A testimonial concert was tendered to the Home of Truth by Jack E. Hillman, the well known baritone, on Tuesday evening, February 7th, when the following program was excellently rendered: Songs by American Composers—(a) *Flower Rain* (Schneider), (b) *Hark as the Twilight Pale* (Metcalfe), (c) *Stay at Home My Heart* (Waldrop), (d) *Irish Love Song* (Lang), Mr. Hillman; *Giunse Al Fin Il Momento* (La Nozze di Figaro) (Mozart) Mrs. MacKay; *Concerto*—(a) *Romance*, (b) *Allegro Moderato*, (Wienlawski), Miss Guthrie; *Duets*—(a) *Oh That We Two Were Maying* (Henschel), (b) *Belle Nuit* (Les Contes d'Hoffman) (Offenbach), Mrs. MacKay and Mr. Hillman; Songs from "Legends of Yosemite"—(Poems by Allan Dunn), (a) *Great Chief of the Valley* (El Capitan), (b) *The Lost Arrow* (Hum-moo), (c) *Spirit of the Waters* (Tis-sa-ack) (Stewart), Mr. Hillman; *Hejre Katl* (Hubay), Miss Guthrie; (a) *Si Mes Vers Avaient Des Ailes* (Hahn), (b) *When the Roses Bloom* (Reichardt), (c) *Ave Maria* (Gounod) (d) *Spring Song* (Well), Mrs. MacKay, *Obligatos* by Miss Guthrie; Songs by American Composers—(a) *Sing Me a Song of a Lad That is Gone* (Homer), (b) *Twilight* (Rummell), (c) *Till I Wake* (Fogel), (d) *To a Messenger* (La Forge), Mr. Hillman.

Christ. Bach, director of Bach's Milwaukee Orchestra and one of the leading musicians of that city as well as a composer of gratifying reputation, is visiting Adolph Wilhartitz in Los Angeles and expects to spend a few days in San Francisco before his return to his home. Mr. Bach is delighted with California and enjoys the experience of taking a sun bath in the middle of winter.

Madame de Grassi has recently recovered from an operation which was necessary to remove a recurrent abscess resulting from a bruise. She is now completely restored to health although she was compelled to remain in the care of a trained nurse for several weeks. Signor de Grassi is booking concerts for next year already. He will play in Newcastle with Ernest Schelling and Julia Culp next December. He has refused a six weeks' tour with Katherine Goodson and Ruth Vincent because of unsatisfactory terms.

The Pacific Coast Musical Review is gratified to learn that the Notre Dame Conservatory of Music in San Jose is devoting one of its Science periods to the paper once a week for the benefit of the pupils. We trust that we shall continue to be worthy of this attention.

The Misses Maud C. and Ella R. Atkinson have removed their studio and residence to 1913 Broderick street, between California and Sacramento streets.

Julia Culp

January---May, 1911

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SPECIAL NOTICE.—In February there will be installed in Kohler & Chase Hall one of the finest Aeolian Pipe Organs in America. This wonderful organ is divided into three parts, one on each side of the stage, and the Echo organ in the rear of the hall. The organ has required over a year for its construction and is to cost nearly \$25,000.

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Alfred Metzger, Editor
- " 903 Nita Abbott, Voice
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- " 1005 Mme. Carrington-Lewys, Voice
Emlyn Lewys, Piano
Frederic Biggerstaff, Piano
- " 1006 Mrs. Walter Witham, Voice
Miss A. M. Wellendorf, Piano
- " 1007 Chas. W. Kremer, Piano
R. E. Kern, Voice
- " 1008 Jennie H. Drew, Piano
Cav. R. A. S. Encarnacao, Bel
Canto
Mrs. Blanche Ashley, Piano
- " 1009 Belle Miller, Piano

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The Arcadians a Rather Tame Entertainment.—If one had confidence in the criticism of Ralph Renaud in the Chronicle one would immediately pawn one's last suit of clothes and borrow another to go to the Columbia Theatre this week and see "The Arcadians." This is the third time this season that we have read something like this above the signature of Mr. Renaud: "The best offering of the present season." Every time a musical comedy comes to the Columbia Theatre Mr. Renaud pronounces it the best of the season. The real success of the present season, which was "The Chocolate Soldier," Mr. Renaud has not seen, as he admits himself, but this does not make any difference to him. Only those musical comedies that he sees can be the best of the season and as they have to do is to appear at the Columbia Theatre. Well, if the Chronicle thinks it worth while to pay for such "opinions" this paper has no fault to find, but in the meantime we, like other theatre going people, look for our theatrical information in other papers. The Call and Examiner had at least sensible reviews of the Columbia Theatre attraction.

The fact of the matter is "The Arcadians" is nothing to rave over. It is rather tame in action and still tamer in its comedy element. The music is exceptionally delightful and throughout the first act there prevails a certain pastoral atmosphere that is almost symphonic in its graceful theoretical treatment. The entire first act is exceedingly artistic, indeed so artistic that the layman will hardly recognize its beauty and possibly feel rather bored than anything else. The scenic and musical setting of this act is one of the most charming artistic conceptions that it has been our fortune to witness. Beginning with the second act this pure artistic atmosphere is rudely dispelled by modern musical comedy features that are not sufficiently sprightly to rivet your undivided attention nor sufficiently peopled with musical ideas that stick to the memory. It is true there is a song or two that arouses temporary applause, but not sufficient to justify enthusiasm. Indeed throughout the evening there was no really enthusiastic outburst except one time, when the second comedian divested himself of a sort of topical conglomeration. It was so silly that you could not help laughing. Notwithstanding Mr. Renaud's positive assurance to the contrary there is not one really capable singer in the company. The prima donna possesses a harsh, strident voice which she forces quite frequently off pitch and the soubrette cultivates a breathy soprano voice that lacks body and brilliancy of tone. There is no pliant or mellow voice in the cast and the men are absolutely impossible as vocalists. It is a shame that such beautiful music should be entrusted to such incompetent material. And it is a still greater shame that a critic on a prominent daily paper should try to mislead the public to witness singing, when no such thing exists.

With the exception of Gilbert Childs as the Jockey and Alice Russon as Eileen Cavanaugh there was no one in the cast that fitted his or her role. The most pleasing feature in the performance to our way of thinking was the dancing which was exceedingly graceful. Indeed it would almost appear as if the performers had been selected for their dancing instead of their acting and singing. The chorus was exceptionally pretty and competent from a vocal point of view. This was no doubt due to Selli Simonson who is a past master in the art of light opera directing and who was the real star of the occasion. Orchestra and chorus being the two pre-eminent features that were at all pleasing. Those of us who nearly fell asleep half of the time have to thank Mr. Simonson for the only truly delightful moments of the performance. We have no fault to find with the musical end of the production as far as chorus and orchestra are concerned. Costumes and scenery were also very tasteful, the latter especially exhibited a lavishness not often witnessed at the Columbia Theatre. We would have been glad to say more pleasant things about this production just to show that we are not trying to vent our displeasure with the management upon the organization, but really there is nothing especially great about the performance, although it is worth the price of admission. The management announces as the next big attraction "Madame Sherry" a musical comedy that has made quite a hit in the East. But our readers must not trust too implicitly the enthusiastic effusions of the press agent that appear frequently in the papers, for it would not be the first time that a truly fine production would be ruined on the road by cheap and inefficient casts. Seeing and hearing is believing in the case of the Columbia Theatre and never let us forget this. The plot of the Arcadians has been printed so often in the daily papers that it is needless to again refer to it at the present moment, besides it is hardly worth while mentioning anyway.

ALFRED METZGER.

"THE LOVE TALES OF HOFFMAN" AT ORPHEUM.

The bill for next week at the Orpheum certainly reaches the topnotch of vaudeville. Homer Lind's production of a condensed version of Offenbach's grand opera "The Tales of Hoffman" in which Miss Helena Frederick will star is a most important departure in the realm of vaudeville this season, and one that is attracting wide attention among those who have at heart the improvement of musical taste in America. Although Mr. Lind does not pose as an educator or a musical philanthropist, he has actually accomplished in this enterprise a practical step forward, that will count for much in the advancement of popular taste in the matter of music. This adaptation of Offenbach's masterpiece which was made by Randolph Hartley, the librettist of the American grand opera "Poia", contains the most attractive musical numbers of the entire opera, linked together by dialogue which tells a complete and very dramatic little story. The main theme of the plot is the pursuit of Antonia, the betrothed of Hoffman, by the mysterious Dr. Miracle, whose vampire-like passion it is to listen to the death songs of beautiful women. The weird atmosphere of the tale is greatly enhanced by the elaborate stage setting, showing the music room in an old Italian palace overlooking the grand canal. Miss Frederick who sings the very arduous role of Antonia has for several years been recognized as one of the most brilliant sopranos in this country. George Cramp-ton, the Dr. Miracle is a grandson of the famous Balfe, the composer of "The Bohemian Girl" and is a baritone of splendid voice and an actor of ability. Arthur F. Burckly the Hoffman, has many successes to his credit in operatic tenor roles and the other characters are in competent hands. "Just Landed" a very clever Irish skit which is in reality a miniature musical comedy will introduce the gifted and popular comic opera artist Walter Lawrence and Lillian Fitzgerald. It is filled with bright Celtic humor and is interspersed with tuneful songs, which give Mr. Lawrence ample opportunity to display a voice of unusual sweetness. Welch, Mealy and Montrose will present a farcical skit called "Play Ball" which illustrates the humorous side to the strife for victory between the New York "Giants" and the Chicago "Cubs." The act is made up of amusing nonsense and ends like many real baseball games in a riot. Boudini Brothers who have been styled "The Wizards of the Accordion" by musical critics will be heard in favorite selections. Those who have listened to the delightful music they play and which suggests the tones of a large pipe-organ say that the title is not an exaggeration. Next week will be the last of Mignonette Kokin, Redford and Winchester and Caletti's Simian Circus. It will also conclude the engagement of the beautiful and highly gifted young English Actress Miss Fannie Ward in her successful comedy "An Unlucky Star."

THE MIDNIGHT SONS AT THE SAVOY.

"The biggest entertainment under a roof with the exception of the New York Hippodrome," can be applied to "The Midnight Sons," the mammoth production which Lew Fields and the Shuberts are sending to the Savoy Theatre for the two weeks commencing Sunday, February 19th, with George W. Monroe in his original creation of "Pansy Burns." "The Midnight Sons" enjoyed a run of 36 weeks at the Broadway Theatre, New York, which is said to be the longest engagement of any musical play ever seen in the metropolis. The piece was intended to serve as a summer entertainment for the spacious Broadway Theatre which the Shuberts had but recently taken over. The piece instantly "caught on," with the result that it stayed in New York, not only during the entire summer without a single day's intermission, but continued until long after Christmas, and played during this time to practically capacity audiences. The finish of the season was played in Boston and Philadelphia, where the returns were equally gratifying. As musical comedies go, it is an injustice to term "The Midnight Sons" as such a play. Therefore, it is known as a "musical moving picture in eight films." It does not rely upon pretty girls and tuneful music to carry it to success, although it possesses these necessary requisites, in addition to maze upon maze of fine costumes, a half dozen stupendous scenes, including a real opera house with an audience of 500 people, a Pullman train in motion, a stag dinner with 150 diners, etc., a special vaudeville company which is carried for the sole purpose of furnishing entertainment in the theatre scene, a pony ballet, and a dozen other features. There are 30 musical numbers scattered throughout the two acts and eight scenes. Strangely, for a musical spectacle, one of the most picturesque and striking ensembles comes but a few moments before the fall of the final curtain. In the words of the dramatic reviewer, "the interest is sustained until the finish."

Gertrude Elliott in "The Town of Tomorrow," will follow "The Midnight Sons" at the Savoy.

BERINGER CLUB CONCERT.

The Beringer Musical Club will give its eighteenth public recital on Tuesday evening, March 7th at Century Club Hall. Two new members, Miss Marie Sheehan of the piano class of Prof. Joseph Beringer and Miss Stella Coughlin of the vocal class of Mme. Joseph Beringer have been admitted to the Club, and will take part in the coming concert. The program will include master compositions for two pianofortes; the beautiful Beethoven Sonate in E flat for piano and violin, which will be played by Prof. Jos. Beringer and Mr. Harry Samuels; operatic selections will be sung by Mrs. Lot Patterson Wessitsch, Miss Irene DeMartini and Mr. Harry Bultmann and the Misses Frances Westington, Sadie Bultmann, Zdenka Buben, and Mr. Melton Mowbray will play compositions by Schumann, Saint-Saens, Dvorak and Liszt.

The Pacific Musical Society gave its last regular program at Christian Science Hall on Wednesday morning, February 8th. The program included numbers by Dr. J. Fred Wolle, Louis Newbauer, Miss Grace M. Haley, Mrs. Zylphia Ruggles Jenkins and Mrs. William Ritter.

Miss Adela Verne is in London after a successful tour through Mexico and Cuba. The distinguished English pianiste gave her first recital in England on February 10th when she rendered the following program: Prelude and Fugue, Op. 35, Scherzo (Mendelssohn), Pastorale Variee (Mozart), Perpetuum Mobile (Weber); Sonata in F Minor, Op. 5 (Brahms); Etude No. 1, in C (on false notes) (Rubinstein), Four Cuban Danzas (Cervantes); The Wind (Alkan), La Campanella (Paganini-Liszt).

On February 26th, Miss Verne will play at Queen's Hall as Soloist with the Queen's Hall Orchestra of which Sir Henry Wood is the director. On this occasion she will play the Tschaiowsky concerto in B flat minor. It must have been gratifying to Miss Verne that such a famous organization as the London Symphony Orchestra lost no time in engaging her as soon as they knew she had returned to London. Especially since it was four years' after her last appearance there.

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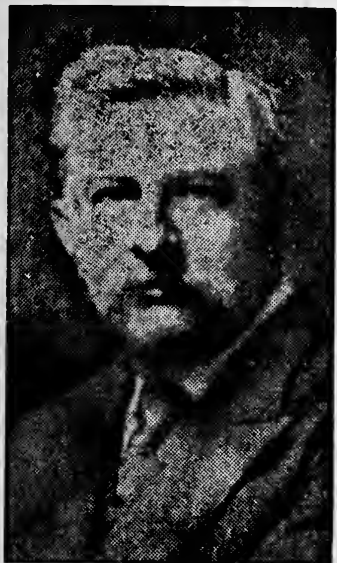
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THE EXAMINER'S DELICIOUS MODESTY.

The Pacific Coast Musical Review is, as a matter of fact, one of the most loyal and sincere friends whom the musical editor of the San Francisco Examiner possesses. We gladly and cheerfully admit that an entire page of musical news in a daily paper of the Examiner's circulation must be of more than ordinary advantage to the musical interests of California. But there has come to our attention lately a certain attitude on the part of the musical division of the Examiner that is worthy of a little reflection and in discussing this matter we do not desire to be understood as being unfriendly to the musical editor of the paper, nor that we are envious in any respect of the daily paper which is active in an entirely different sphere and an entirely different manner from this paper in the musical arena of this Coast. We always have disliked and always will dislike the actions of those people or organizations who exhibit unwarranted conceit or false pride. In some instances conceit is inspired by an actual belief on the part of those who exhibit their own superiority over everyone else. But occasionally those who believe themselves superior to everyone else—and in the musical profession there are many such—do not possess the courage to claim their wonderful advantages above their signature and so they write letters to themselves and sign them with some fictitious person's name. Such a letter appeared in the Sunday musical department of the Examiner and its contents were as follows:

The Examiner, with its Sunday music department, reaching a million readers, is doing more for music than all other educational agencies put together. The important task is to reach the masses of people and set them to thinking about music.—Mrs. D. E., Berkeley.

Of course, we do not believe for a moment that a Mrs. D. E. of Berkeley ever wrote such a letter in reply to the Examiner's query: "What can be done for a music show at the Panama-Pacific Exposition?" No intelligent person would send such irrelevant reply, nor would anyone say exactly those words as the Examiner wanted them to be said. Besides, the editor of The Pacific Coast Musical Review has been informed by prominent musicians that the advertising solicitor of the Examiner used such expression as one of his arguments in soliciting advertisements and others have informed us repeatedly that the musical editor of the Examiner has made exactly the same statement. So we have a right to form our conclusion that Mrs. D. E. of Berkeley is a myth and that possibly the musical editor of the Examiner has written this communication himself and signed it with the initials. Now this is all very well, provided the statements set forth

in such a letter are based upon facts, but is it true what Mrs. D. E. says in her letter? We desire to show in this treatise that the statements are not based upon facts. In the first place, the musical department of the Examiner does not reach one million readers in California. Let us see why this can not be. According to the latest Census, the State of California had a total population of 2,377,549. As everyone knows the San Francisco Examiner is not read in Southern California which reduces the above population as far as the readers of the Examiner are concerned, to one-half, or a little over a million. Now, possibly the Examiner would not admit, but it is a fact, nevertheless, that there are other daily papers published in San Francisco and interior California cities, that reach this population of a little over a million. In San Francisco, alone, we have five or six daily papers of importance, in Oakland there are three, and in Berkeley, Alameda, Sacramento, San Jose, Santa Cruz, Fresno, and in fact, in nearly every town, there exists a daily paper or more. Now the Examiner claims to reach more readers than its contemporaries, but in any event it does not reach more than twice of any of its San Francisco contemporaries, which would give it approximately one-tenth of the population of this part of the State as possible readers, which would amount to about one hundred thousand. But in this it will also be understood that while there reside in this section of California, reached mainly by the San Francisco press, over one million people, not all of them read newspapers, so when we allow the Examiner to be read by one hundred thousand people we consider this to be a very liberal estimate.

So the letter of Mrs. D. E. shows in one respect a ten times exaggeration of the actual facts. Then the letter states that the Examiner is doing more for music than all other educational agencies put together. Well, if this was not so sad a case of conceit it would be quite humorous. Imagine just for one moment that the Examiner with its musical page on Sunday accomplishes more for music than all other musical educational agencies combined. We do not even desire to mention the Pacific Coast Musical Review. Let us only consider the numerous musical conservatories, the army of competent teachers, the array of visiting artists, our able and energetic impressarios, the many amateur orchestral and choral organizations, our church choir directors and their assistants, the musical departments of the University of California, the University of Southern California, the University of the Pacific, concerts in public parks and other public places where crowds congregate and innumerable lesser educational agencies which we have no time nor space to include here. Mind you, the musical department of the Examiner is doing more for music than all these educational agencies put together, always excepting the Pacific Coast Musical Review, which for professional reasons we do not desire to include in this controversy. What do you think of this? Is not such a preposterous contention ridiculous in the extreme? And have we not a right to be surprised at Mr. Nunan that he even publishes such a ridiculous letter? We certainly are not jealous, for we would not make such a contention in a thousand years. We are too sensitive to expose ourselves to ridicule. We hardly need to explain any further our reason for the belief that in this second contention, we consider Mrs. D. E. of Berkeley as grossly exaggerating the actual facts in the case. And now let us proceed to the third contention.

In conclusion Mrs. "D. E." says: "The important task is to reach the masses of people and set them to thinking about music." Now then, is the Examiner with its weekly musical department the only agency by which the masses are reached? How many of the hundred thousand readers which we concede to the Examiner's circulation (not paid subscription) do our readers think read the Sunday musical department? Has this department ever demonstrated that it increased concert attendance when it spoke in eloquent terms of a forthcoming musical event? Has it ever succeeded in making its advertisers rich by putting their picture in the paper and writing glowing accounts about their wonderful achievements, whether such contentions were based upon facts or not? We maintain that the musical page in the Examiner is only read by people who are naturally interested in music and anyone who is not interested in music reads this page as little as a musician or music student reads the sporting page of that paper with interest, unless he is inclined to encourage sporting events. You can not educate or induce any reader to read an article if he is beforehand prejudiced against the subject and disinclined to be informed. The masses, such as the writer of the letter considers them, namely, by the hundred thousand, are not interested in music and consequently do not read the musical page of the Examiner. On the other hand either one of the musical educational agencies which we have mentioned already reaches and influences the masses much more than the musical page in the Examiner. For instance, a musical conservatory with several hundred pupils influences the parents, and friends of these pupils in regard to making music of interest to them. The music teacher influences through his pupils many people among the masses whom he attracts to pupil recitals through these pupils. Concerts in public parks and places of amusement influence the masses in a manner that need not be more definitely explained. Visiting artists who are well advertised and among whom Tetrizzini and Paderewski are striking examples, influence the masses much more greatly than the Examiner ever dares to do in favor of music. And so we could proceed to show that the Examiner's influence in comparison with the influence of certain musical educational agencies is so small that it is hardly worth mentioning.

In conclusion we desire to state that influence upon the masses is not due nor is it valuable to mere dissemination of news. Influence of any kind is due to personal knowledge and to the value which people may set upon one's opinion. If several leading members of the Executive Committee of the World's Fair ask the editor of this paper to express his opinion regarding music at the exposition, they do not do this because this paper has a wonderfully large circulation or has influence upon the masses, but because they believe that they will secure information upon important matters which they can not secure in any other way. We do not mean to say that no one but the editor of this paper is able to give valuable information in this respect, but merely that he is often asked for advice because people believe him capable of making valuable suggestions. We are not saying this as a boast; but to show that the number of readers which this paper has, does not influence any one in the asking of advice as happens quite frequently. Now the Examiner is giving advice, indirectly, to the Executive Committee by publishing letters from unknown people which are a joke. One of them suggests that every musician should

induce at least one student to come to San Francisco for study. Another wants the Legislature to stop adopting the State song. Another wants a big conservatory. And so the Sunday department of the San Francisco Examiner publishes this rubbish and actually thinks that it "is doing more for music than all other educational agencies put together."

Now we are printing these remarks with no intention of belittling the musical department of the Examiner. We thoroughly appreciate its benefit to music and this paper is the very last institution that desires to discourage anything that is of distinct advantage to musical progress on the Pacific Coast. The musical department of the Examiner is a stimulant for musical effort, because it publishes items regarding local events and persons and thus offers a reward for good services. It gives music a certain prestige, because any time a daily paper gives much space to any subject it attracts more attention than it would under ordinary conditions. It is because we want the musical department of the Examiner to secure influence with the representative element among the musical colony that we print this criticism of its false pride which no sensible person can believe and inasmuch as we are a really sincere friend of the musical editor of the Examiner we desire to see him immune from ridicule which is the quickest way to gain obscurity in this world. The musical department of the Examiner can be made an immensely powerful factor in our musical life; but it can not be made such by false pretenses. It can only gain a position of power by sincerity, straightforwardness and intellectual discussion. The confidence of the intelligent reader can not be attained by claiming to be a force superior to all other forces, but by showing positively that a man of broad mind and spirit, who is faithfully endeavoring to help artistic interests, wields the pen and shows by his liberality of opinion that he is one of many who are endeavoring to cultivate musical progress and a higher taste for the art in this magnificent territory.

THE JOSEF HOFMANN CONCERTS.

One of the World's Greatest Pianists Demonstrates His Masterly Virtuosity By a Tremendous Revelation of Pianistic Intellect.

By ALFRED METZGER.

The initial concert given by Josef Hofmann at the Columbia Theatre last Sunday afternoon was most assuredly one of the gigantic musical demonstrations of the season. We have said repeatedly that the best test for supreme mastery of an instrument is the ease with which the greatest difficulties may be overcome. In this respect Josef Hofmann is one of the best examples of genuine virtuosity that has come to our attention. Since there are several masters before the public today whom we have not heard we can not state that any pianist is the greatest in the world. Unlike the musical critic of the Chronicle we do not consider our opinion superior to that of all the musical publics and critics of the universe. Possibly after we have been engaged to write for the Chronicle we may change our mind, but so far we really are not willing to claim such magnificent brain power. We do, however, not hesitate to assert that Josef Hofmann is one of the very greatest masters of the pianoforte that we have had the pleasure to hear. If our memory does not play us false Hofmann has become more sedate in his style of interpretation. Where formerly he used to adopt a rather effervescent style of interpretation, he now commands a decidedly deliberate mode of reading which, as far as it concerns the character of tranquility, reminds one strongly of Harold Bauer. Indeed Hofmann has grown tremendously in assurance and deliberation. This is especially true of his Chopin playing which becomes an individualistic effort on Hofmann's part as he invests these compositions with a beautiful singing character that en-

hances their romantic beauty and poetic charm. I have never heard the often played Ballade to quite such artistic advantage as Hofmann played it last Sunday afternoon.

Aside from an additional deliberation of reading Hofmann exhibits the same qualities that have made him famous throughout the world. Among these distinguishing marks of the great virtuoso's interpretative art may be classed his delightful velvety touch which is almost feline in quality or character, especially so in the piano and pianissimo passages. Then his acute sense of rhythm and occasional accentuation lend a wonderful charm to his reading. His marvelously developed faculty of tone coloring is evident throughout his playing and is particularly delightful in his chromatic scale and his octave work where he succeeds in putting on color while permitting his fingers to race rapidly up and down the keyboard. His Beethoven interpretations were decidedly scholarly and authentic. We even venture to state that they were more scholarly than brilliant and of them all we were particularly struck with the Ruins of Athens March. The Chopin selections throughout pleased us much more in the deliberate dress in which Hofmann clothed them, than in the usually hurried and nervous atmosphere with which several pianists surround them.

A most delightful feature of Sunday's program was the group of Russian compositions, or to be more accurate of works by Russian composers. While all six of them were decidedly worthy creations, three of them in particular revealed Russian character and these were the Scriabine Etude, the Rachmaninoff Prelude, which, as played by Hofmann, sounded much more musical than it did when we heard it on a previous occasion, and Tschalkowsky's Eugene Onegin which was played with mastery, technical and musicianly skill. On this occasion I was struck once or twice during Hofmann's reading of this Onegin work with a similarity to Schumann's Carneval, which I never noticed quite so strongly before. The reminiscence is only very slight, but while it lasts it is very unique. While the applause was very spontaneous and demonstrative, Hofmann did not seem to arouse his audience to that degree of frenzy which some of his contemporaries always succeed in doing in this city. Whether this is due to lack of personal magnetism we can not say, suffice it to state that he appealed to the intellectuality of his hearers, while he seemed to fail to touch the heart. Inasmuch as his playing was both emotional and technically authoritative and masterly to a degree we can only ascribe his failure to thrill his hearers to a lack of personal magnetism which, while not important from a musical point of view, is worthy of mention here by reason of its psychological value.

We have heard from one or two sources that Hofmann was disappointed over the fact that the Columbia Theatre was not crowded on the occasion of his first concert here. This is due to his own short-sightedness. Hofmann does not believe in advertising and consequently restricted his managers in their expenditure. Since the Pacific Coast Musical Review is not influenced by advertisements, we do not care one way or another whether Hofmann advertises or not, but as long as he persists in interfering with his managers' ideas of advertising he will have to be disappointed in the attendance at his concerts. Whenever he permitted his managers to attend to the advertising according to their views, his houses were crowded in this city and we trust that his stubbornness in this respect will be benefited by his experience. If he does not benefit, it is very likely that next time he visits this city his audiences will be even smaller. And if he should feel that in case San Francisco music lovers do not appreciate his art sufficiently to attend his concerts without judicious advertising, he will not visit San Francisco any more, we believe that, in spite of his wonderful art, we could live without him, as there exist one or two other pianists who are not quite so exclusive.

ALFRED METZGER.

The Pasmore Trio is now visiting the great Southwest and has been booked to appear in San Antonio, El Paso, Tucson, Tempe, Mesa City, Phoenix, and Pamona College in Texas, Arizona and Southern California, respectively. As soon as the Trio has concluded its tour in the Southern country, they will, under the direction of Fitzpatrick & Norwood, make their way toward San Francisco where they expect to arrive some time at the end of this month. The success of the Trio both artistically and financially has been the greatest in their lives. Fitzpatrick & Norwood have opened up a big territory for them and they have made more than good.

CLARENCE EDDY IN EXQUISITE RECITAL.

University of the Pacific the Scene of One of the Most Enjoyable Musical Events of This Season. San Francisco Musicians in Attendance.

By ALFRED METZGER.

Notwithstanding the fact that San Francisco is generally conceded to be the metropolis of the Pacific Coast, there are several musical advantages it does not possess and which other cities on the Pacific Coast are cultivating diligently. For instance, Los Angeles, Seattle and Portland possess symphony orchestras and the musical public of these places enjoy their regular annual series of symphony concerts. Nearly all larger cities of this Coast possess large pipe organs which can be used by visiting organ virtuosos for purposes of public recitals. San Francisco does not possess a big pipe organ in a place where a great artist might appear in concert. It is sincerely to be hoped that these two musical shortcomings will soon be remedied and that the metropolis of the Pacific Coast need not any longer take a back seat. It was due to the lack of an adequate pipe organ in a public place that Clarence Eddy, one of the world's most distinguished organ virtuosos, visited San Francisco during a period of three days last week without being able to delight our musical public with his wonderful genius and that Los Angeles, San Jose and Chico were the only California cities that benefited by his big continental tour this season. The visit of Clarence Eddy was of sufficient musical importance to justify the editor of the Pacific Coast Musical Review to attend the recital given by this brilliant artist at the University of the Pacific in San Jose, and we desire to congratulate Dr. Guth, president of the University, and Professor Douillet, its Dean, for their enterprise and artistic spirit to take advantage of Mr. Eddy's presence in California and have him play for the pupils of the Conservatory and the people of San Jose.

We were delighted to find on the same train that took us to the Garden City, H. Bretherick, organist of the First Unitarian Church of this city, and Dr. O'Connell, formerly organist of St. Ignatius Church which possessed the biggest organ in this vicinity previous to the fire. Both these gentlemen found Mr. Eddy's appearance in San Jose of sufficient artistic value to make the trip. Surely none of us three had any reason to regret our attendance at the concert for it was the very best organ recital I have ever witnessed, and while I was not able to hear a great many organists I believe that the quantity was fully overshadowed by the quality. Mr. Eddy seemed to be in especially fine trim on this occasion and the program arranged for the recital, which took place at the University of the Pacific on Friday evening, February 17th, was in every respect qualified to display Mr. Eddy's remarkable versatility. The first surprise that I received was the truly gratifying capabilities of the new organ installed recently at the University. It is only a three manual instrument and not one of very large size. In fact I did not expect to hear it exhale any big volume of sound. But whether Mr. Eddy understood how to secure a particularly great volume of tone from an approximately small instrument or whether I underestimated the tonal capacity of the organ, I can not tell, the fact remains that the organist obtained occasionally certain tonal volume that seemed to be entirely outside the province of the instrument. The only criticism I could possibly find was the superior tonal force of one certain stop over the others. But in the ensemble this fault was not much in evidence and its existence is no doubt due to insufficient time in placing and tuning the organ and is easily remedied.

There are many artistic advantages prevalent in Mr. Eddy's remarkable playing. But among all these there are two especially striking examples of the organist's art which impress themselves with extraordinary force upon the listener's mind. One of these is a marvelous knack of tone building and quickness of decision in making combinations and a genius in pedal work that surpasses anything we have ever witnessed. If Mr. Eddy is able to do such wonders in tone building as he did with the approximately small organ at the University of the Pacific, what can he do when he has at organ like the one in the Temple Auditorium in Los Angeles? Surely the musical public of the Angel City deserves to be envied for its treat. When I say that Mr. Eddy's feet seem to play a chromatic scale with the same swiftness and velocity which the pianist exhibits with his hands, I am only stating facts. Only those who are familiar with the pedal work on a pipe organ realize the extent of Mr. Eddy's technical exhibition. And mind you, this organist does not only use

his feet with the same facility as his hands, but he expressed tone color in his pedal work and phrasing as well, which can not be understood until you hear the artist yourself. I have hitherto labored under the erroneous conviction that a pipe organ was so pre-eminently a mechanical instrument that phrasing, such as it is done upon the piano, was an impossibility. Since hearing Mr. Eddy, however, I have changed my mind for he accomplishes by rapid combinations of various stops what the pianist accomplishes by means of the pedal. Mr. Eddy also understands in a masterly way the use of the air in the pipes, manipulated by means of swells and he succeeds so well in the use of these swells that he phrases with an ingenuity that it is at times hardly comprehensible.

Within the compass of the program appended to this article Mr. Eddy succeeded in displaying every varying possibility of his instrument. From the lightest, almost imperceptible, pianissimo to the most powerful fortissimo he revealed a multitude of intermediate shades and tonal effects. At no time did he permit the instrument to become noisy and yet he succeeded to obtain his dramatic climaxes whenever required by means of judicious building up of sound. To us this is the very acme of an organist's art and we can not imagine how it is possible to surpass Mr. Eddy in this skill of organ playing. His program was dignified and while in one instance (William Tell Overture), it catered to popular taste, it was so thoroughly musicianly in every respect throughout that this one deviation from the strictly pedagogical point of view may easily be forgiven. I was interested from beginning to end and must admit that very few musical performances that I have heard have stirred me more than this organ recital by Clarence Eddy. Mr. Eddy was assisted by Madame Clementina Marcelli who seemed to please the large audience that filled the big hall, inasmuch as she received several recalls. The complete program was as follows: Fantasie and Fugue in G Minor (J. S. Bach); (a) Prelude in D minor (Louis Nicolas Clerambault, 1676-1749), (b) "Souer Monique" (Rondo) (François Couperin, 1668-1733), (Arrangements by Alex. Guilmant); Toccata in F major (new) (Thomas J. Crawford); "Exaltation" (new) (Adolph M. Foerster), (dedicated to Clarence Eddy); "Evensong" (new) (Edward F. Johnston); Variations de Concert (new) (Joseph Bonnet), (dedicated to Clarence Eddy); Grand Aria, "Jewel Song" from "Faust" (Gounod), Madame Clementina Marcelli; Sonata in E minor (new) (James H. Rogers); "In Springtime" (new) (Alfred Hollins); Overture to William Tell (Rossini), (Arranged by Dudley Buck); "By the Sea" (Franz Schubert), (Arranged by Clarence Eddy); "Benediction Nuptiale" (new) (J. Frank Frysinger), (Dedicated to Clarence Eddy); Festival March (new) (William Faulkes), (Dedicated to Clarence Eddy).

After the close of the program President and Mrs. William W. Guth gave a reception in Mr. Eddy's honor at their residence in the University grounds, which was attended by nearly one hundred and fifty guests, and Mr. Eddy was thus given an opportunity to meet several leading members of San Jose's musical and social cult. The San Francisco delegation had to forego the pleasure of this reception in order to return home on the last train which stopped at the University grounds for the benefit of those people who came to the concert from the various stations between San Francisco and Santa Clara. The event was both a financial and artistic success of the first class.

STILL MORE GREENBAUM ENGAGEMENTS.

Manager Greenbaum is certainly giving us a full musical menu this season for right on top of the Busoni announcement comes the news that he will offer the young Russian baritone, Reinhold von Warlich, in recitals of German, French and English songs assisted by our own California boy, Uda Waldrop, and also a short series by Alexander Heinemann, the Royal Court Lieder singer of Germany who has been described as a "Dr. Wullner with a beautiful voice." With these two singers, Mischa Elman, the Russian Symphony Orchestra, and the Mary Garden Concert Company still to come, well—what city in this country, if in the world, can offer more Spring attractions?

Among the works by American composers to be given by the Russian Symphony Orchestra will be Edgar Stillman Kelly's Chinese Suite "Alladin" founded on themes gathered in our own Chinatown and Victor Herbert's "Irish Rhapsody" said to be a work of real beauty and with a true Irish bit of humor, for Victor Herbert is a "Son of the Emerald Isle" even though partially of Teutonic ancestry.

FAREWELL HOFMANN PROGRAM THIS SUNDAY.

Josef Hofmann, the pianist whom everybody loves to hear will bid us adieu at the Columbia Theatre this Sunday afternoon, at 2:30 and for this occasion has arranged a special program in which he will show us his ability as a composer as well as a performer. The offering is one of rare beauty and it will certainly be most interesting to again hear Schumann's "Fantasia" C Major, in three movements, for the work has seldom been played here of late. Here is the offering in its entirety: "Toccata and Fugue" (Bach-Taussig); "Pastorale Varie" (Mozart); "Sonata," Op. 111 (Beethoven); "Scherzo," C sharp minor, "Nocturne," C sharp minor, and "Chant Polonaise" (Chopin); "Fantasie," C major (Schumann); "Scene de Ballet" and "Berceuse" (Hofmann); and "Etude" E flat major (Rubinstein).

THE BONCI CONCERTS.

For the past few years our music lovers have been reading and hearing about the matchless art, the beautiful voice and the many other charms of Alessandro Bonci, one of the two greatest living tenors and hailed as the "King of Bel-Canto." Now we shall have an opportunity to judge for ourselves thanks to the indefatigable and venturesome Greenbaum who does not hesitate at difficulties or price. We have had concerts by the great operatic sopranos, contraltos and baritones but this will be the first time that a tenor of the first rank will appear here in recital and mind you—it will really be RECITAL and not the usual sort of a program with a lot of assisting artists and a few selections from operatic works by the star. Bonci's first concert will be given at the Columbia Theatre on Sunday afternoon, March 5th, with the following program in which the classic and modern song writers are well represented: Spiagge amato (Helen and Paris) (Gluck), Caro mio ben (Giordani), Chi Viol la Zingarella (Paisiello); On Wings of Song (Mendelssohn), Who is Sylvia (Schubert), Hark, Hark, the Lark (Schubert); Aria (M'Appari tutt) Martha (Flotow); Piano Solo "Allegro Appassionato" (Saint-Saens), Vienne Chanson (Bizet); Romance (Debussy), Embarquez-vous (Godard); Aria "Che gelida Manina" (La Boheme) (Puccini); Long Ago (MacDowell), A Maid Sings Light (MacDowell), Mattinata (Leoncavallo).

The pianist will be Harold Osborn Smith, favorably remembered from his excellent work with David Bispham. The second and POSITIVELY FAREWELL concert will be given just a week later, Sunday afternoon, March 12th, when the program will include the following classics—"O del mio dolce ardor" (Gluck), "Resta in pace" (Cimarosa), "Vittoria, Vittoria" (Carissimi), "La Promessa" (Rossini), and an air from "Orfeo" by Haydn. The modern numbers will consist of "Nocturne" (Chadwick), "Songs My Mother Taught Me" (Dvorak), and "Evening Song" (Blumenthal), while from operatic works we are promised "Air" from "Cosi Fan Tutte" (Mozart), "Salve dimora" from Gounod's "Faust," "Aria" from "La Tosca," and "Aria" from "The Girl of the Golden West" by Puccini and by request the "Serenata" from "Don Pasquale." Seats for the Bonci concerts will be on sale next Wednesday at Sherman, Clay & Co's. where complete programs may be secured. The prices for this engagement will be \$2.50 and \$2.00 in orchestra, \$2.00 and \$1.50 in first balcony and \$1.00 in second balcony.

Mail orders may now be sent to Will L. Greenbaum accompanied by check or money order. If you enclose a stamped and self addressed envelope, the tickets will be promptly sent to you. In Oakland, Bonci will sing a different program at Ye Liberty Playhouse on Friday afternoon, March 10th at 3:30. A few of the old Italian songs will be repeated but the operatic works will all be different and will include the "Arias" from Massenet's "Manon," Verdi's "Aida," and Ponchielli's "La Gioconda." An interesting novelty on this program will be a "Serenata" by the young Italian composer, Sinigaglia, whose name is now being seen quite frequently on important programs and by special request, Mr. Bonci will sing David's "Hymn to the Night" and Tour's "Mother o'Mine." Seats for this event are only to be obtained at the box office of Ye Liberty on and after March 6th. Mail orders for this concert should be addressed to H. W. Bishop.

Among the pretty chorus girls with the Midnight Sons at the Savoy Theatre, is Edna Robinson who played small parts at Idora Park with the Ferris Hartman Company and who was East with the Alaskan and the Bourgmaster. Miss Robinson is as pretty as ever and is gradually gaining headway in her chosen profession. She will go with the company to New York and possibly will be heard from later in a more prominent capacity.

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And then

Busoni



By JULIAN JOHNSON

Los Angeles, February 21, 1911.

Oratorio is like the legitimate drama—innovations may submerge it, bad productions may shroud it in a fog of temporary disfavor, great material events and hard times may put it in the dormant condition of a hibernating bear, but it always—eventually returns to life. Thus Los Angeles, which has been cursed with as bad and mismanaged a line of oratorio productions as one might imagine, has gotten over its former bad taste, and another oratorio is on the way. "The Messiah" will be rendered by the First Congregational choral club on the evening of March 7th, under the direction of William Henry Lott. The soloists, says director Lott, have been selected with especial reference to their previous oratorio experiences, and are Mrs. Bertha Vaughn, soprano; Miss Mary Carter, contralto; G. Haydn Jones, tenor, and Roy Porter, Bass. Harry Clifford Lott has consented to sing one of the principal solos, Charles H. Demorest will preside at the big organ and Mrs. A. G. Stratton will be at the piano. Last year this same club, with spirit, unity and fine tonality, gave Mendelssohn's "Elijah."

MRS. MACDOWELL.—Mrs. Edward Macdowell is in the city. The widow of the famous composer has been delightfully received by the colony of musicians in Los Angeles, and was entertained at a reception the other afternoon by members of the Matinee Musicale Club. On Friday evening, Mrs. Macdowell is to give a lecture-recital at Simpson Auditorium, on her husband's works. She will have the assistance of Miss Zerlina Bartholomew, lyric soprano, Miss Margel Gluck, London violinist, and Miss Ivimey, pianist.

PHENOMENAL "CAMPUS."—Walter DeLeon's musical play, "The Campus," is in its eighth week at the Grand Opera House, and is still attracting the same large business as when it was first installed upon that stage which now seems to know no other strains. That Ferris Hartman has already broken all stock records for musical comedy runs in the United States must be conceded, and from the forecast which may be made at present, he seems fairly in the way to break the world's stock record for any dramatic performance, held by the Belasco Theatre of this city, with its ten consecutive weeks of George Broadhurst's "Dollar-Mark."

EUROPEAN PILGRIMAGE.—Bruce Gordon Kingsley has been getting up a unique musical party to tour Europe next summer. Mr. Kingsley says that quite a company of Los Angeles musicians and music-lovers are going across the water with him, and that he has arranged a very pleasant itinerary which also embodies some unusual features. London, Paris, Berlin, Munich, Vienna, Rome, Naples, Milan and other centers of melodic art will be visited, and there will be a special pilgrimage to Bayreuth. Mr. Kingsley's acquaintance with foreign celebrities assures him that he will be able to present his visitors in person to several of the most famous living composers and interpreters.

VON STEIN.—If any proof were needed for the assertion that the von Stein Academy of Music has developed into an important institution the recent concerts should suffice to convince the skeptical. At the last faculty concert, held at the Gamut Auditorium on Wednesday, February 15th, it was impossible to crowd more people into that spacious hall after 8:15 o'clock of that evening. Wenzel Kopta, equipped with the Stradivarius presented to him over thirty-five years ago by his devoted admirer, Prince von Hnanau, gave a most inspired performance of the difficult "Hexentanz," by Paganini, and was accordingly cheered until he consented to an encore. The Paganini number fairly bristled with technical problems, yet Kopta's virtuosity was far from being spent, and he came back with an exhibition number by Kontski and turned loose a volley of double stops, harmonics and tricky bowing effects with the most unconcerned ease. Mrs. Kirkpatrick sang in a pleasing manner, "Once I Knew a Poor Young Child"

from "Mignon," and was likewise compelled to respond with an extra number. Another outburst of enthusiasm was created by Miss Christine Battelle, a winsome-looking young French woman, playing the E major Etude by Chopin and the brilliant Spinning song from the "Flying Dutchman," by Wagner-Liszt. Miss Battelle, a recent acquisition of the academy played with warmth and precision, with a touch of the quality of velvet. Anthony Carlson confirmed the deep impression made at his debut by singing four German lieder by Brahms, Schubert, and Hans Hermann. Mr. Carlson's voice, a rich basso, was aided by intensity of feeling and he held his hearers spellbound and well earned the ovation accorded him. He was accompanied by Heinrich von Stein, who is always a help to any artist fortunate enough to secure him for the piano part. This was more clearly demonstrated when, for the final number, Mr. von Stein united with Wenzel Kopta in a masterful rendition of the poetic Schubert Sonata in G minor.

ADAMS RECITAL.—Miss Lillian Adams, one of the best known of the local piano soloists and teachers, will present a piano recital at the Gamut Auditorium next Tuesday evening, February 21st. Miss Adams has surrounded herself with other artists of equal value, her soloist being Mary LeGrand Reed, an excellent soprano, well known to the music lovers of this city. Homer Grunn is the accompanist. The programme has been carefully arranged, as a glance at the numbers will show: (a) Etude, Op. 10, No. 3, (b) Waltz, E minor, (c) Butterflies, (Chopin), Lillian Adams; Jewel song from "Faust," (Gounod), Mary LeGrand Reed; "Hark, Hark, the Lark!" (Schubert-Liszt), concert staccato, (Rubinstein), Lillian Adams; "Ah! Love But a Day," (H. H. A. Beach), "Like a Rosebud," (La Forge), "Beat Upon Mine Little Heart," (Nevin), "Love Has Wings," (Rogers), Mary LeGrand Reed; Slavisher March, (Tschaiowsky), Lillian Adams.

MRS. E. MACDOWELL TO VISIT SAN FRANCISCO.

Mrs. Edward MacDowell, the widow of the famous American composer, is expected to visit San Francisco some time next month and while here she will lecture before the San Francisco Musical Club. Mrs. MacDowell is traveling in the interests of the MacDowell Society and whatever financial benefits may accrue from her lectures will be devoted to the purposes of the society. Mrs. MacDowell will be assisted by a very competent singer and more particulars will appear in the later issues of this paper when it will be possible to secure copies of the program. During her visit in this city, Mrs. MacDowell will be the guest at various prominent social functions. The lecture before the San Francisco Musical Club will take place on March 13th.

REINHOLD VON WARLICH.

The brilliant Russian basso cantante, who will open his brief tour of the Pacific Coast in this city, on the 2d of April, has the valuable association of Uda Waldrop, the young Californian, pupil of Wallace A. Sabin, who has at Paris won the highest meed of praise for pianistic solo and accompaniment work. Paris is now Mr. Waldrop's home. Mr. von Warlich's remarkable personality, his intelligence, his musicianship, and his almost incredible knowledge of the literature of the world have made a unique place for him in the realm of Lieder singing. We shall soon bring some details of the artist's earlier history which will prove very interesting reading.

The Pacific Musical Society will celebrate its first birthday this afternoon, from three to six in the white and gold room of the St. Francis Hotel. Invitations have been sent out by the President, Mrs. Wm. Dean, and a choice program has been prepared for the occasion.



THE COOK LADIES IN "THE MIDNIGHT SONS."

Information Regarding Busoni's Forthcoming Visit to The Pacific Coast

BUSONI UNDER GREENBAUM.

The final arrangements for the Busoni appearances have been completed and the great master will appear here in two concerts only under the direction of Will L. Greenbaum. The time of Busoni is so taken up that he can appear but four times in California and Behymer has secured two of the dates for Los Angeles. The terms are the highest ever paid any pianist outside of Paderewski. The dates in this city will probably be Sunday afternoon, March 19th and Tuesday night March 21st, but a slight change may be necessary. Mr. Greenbaum regrets that it will be impossible to present Busoni in Oakland so our music lovers across the bay will have to visit us on this occasion.

BUSONI, COMPOSER AND BUSONI, PIANIST.

Five of the most important American symphony orchestras, to wit: The New York Philharmonic (Gustav Mahler), the Theodor Thomas, Chicago (Fred A. Stock), the Cincinnati (Leopold Stokowsky), the Boston (Max Fiedler) and the St. Louis (Max Zach) have this season performed orchestral works by Busoni. The Theodor Thomas Orchestra coveted the honor of being the first to produce in America, Busoni's now famous Choral Concerto for piano, male chorus and orchestra and the date fixed was the 17th day of January. The German publishers neglected to send the orchestral parts in time and Mr. Stock had to abandon the plan. Since then this great conductor has offered to arrange a special concert outside of the usual subscription series but Busoni, the composer, while in America, has to give first place to Busoni, the pianist. The latter's numerous bookings did not leave the time necessary to thoroughly rehearse the complicated and difficult work.

And then came Gustav Mahler and offered to do the work on the 26th of March and Busoni agreed that he would attend three rehearsals to insure a perfect performance. Alas! the composer had reckoned without the pianist, and the latter's manager, Hanson, Busoni, enthusiast that he is, had to put his foot down and say "No," for the pianist Busoni was booked to play six times during that week, four of the not-to-be-cancelled engagements being with the Boston Symphony Orchestra. Now, Busoni, the pianist, and Martin H. Hanson praises the Lord that he is enjoying the sunshine of the Pacific Coast and out of the reach of either of the Busonis mentioned. At the same time, Hanson declares that there are several other Busonis coming to the Coast. The composer-pianist will be accompanied by the architect, the brilliant essayist, the philosopher and the observant traveler.

THE BUSONI DATES.

It is now finally decided that M. H. Hanson of New York, will present Michael Angelo Dante Benevenuto Cellini Ferruccio Busoni (for these are the artist's full names) under the local management of Will L. Greenbaum at San Francisco, and L. E. Behymer at Los Angeles. Northwestern dates will be handled by the Misses Steers and Coman of Portland. Mr. Busoni will make his initial appearance on the Coast at Los Angeles on March 14th and 17th and will appear at Pasadena on March 15th. The San Francisco debut has been arranged for the afternoon of March 19th and a further recital will be given on the 21st. Then follow one recital each in Portland, Seattle and Spokane. The brief itinerary will be restricted hereto, as Mr. Busoni is booked to conduct the Cincinnati Symphony Orchestra on the 31st of March and the 1st of April when a Busoni program will be played by this brilliant organization.

BUSONI'S ART IS FORCEFUL AND STRONG.

[From the Montreal Herald, February 14th.]

That Busoni is one of the broadest and biggest pianists alive, no one will be likely to deny. That he wasted much precious time last night in the employment of that gigantic strength is probably the opinion of many who stared aghast at three successive clusters of appallingly difficult Liszt pieces. As regards technique, Busoni punctuated the last synonym with a period. It is doubtful if any pianist, in Montreal, has ever so easily achieved the impossible. He has apparently pushed

piano playing to its limits; and he might be likened, crudely, to Michael Mordkin in the perfect development and control of music and mind, in swiftness, mental and physical swiftness, and tireless and seemingly inexhaustible endurance. Exceedingly limited in number are the pianists who would dare plunge into the "Don Juan" Fantasie from "St. Francis of Assisi's Sermon to the Birds," which was preceded by "St. Francis of Paula Walking on the Waves," without leaving the platform to draw a long breath; but Busoni justified his confidence and self-reliance in so doing.

Analyzed, Busoni's pianism contains practically everything that can be found in piano playing; tone in such abundance that it seems to be poured out from every part of the hall; tone of the most remarkable fullness, even in the finest pianissimo, an intellectuality which sees the music as a whole and builds up effects with



sure and positive construction, and a sentiment which never degenerates into sentimentality. The feature of Busoni's work that stands out as the most prominent is the size, the immensity of it all. In breadth, width and depth his playing is staggering. There were times last night when the orchestral possibilities of the modern piano were exposed with startling vividness. The trumpet sound, for example, in certain measures in the "Don Juan" Fantasie represented the limit of imitation, and there were other moments when the suggestion of organ-playing was too strong to be missed. Those rushing crescendo and diminuendo passages might almost have been produced by a srescendo pedal, and the thirty-two foot pedal effects Busoni brought out with his left hand were as reminiscent of an organ as an orchestra. A curious sensation of extension of the piano was often produced. One occasionally wondered vaguely if the keyboard were not longer than that of the usual instrument, in the same way that none felt Busoni could, if he chose, dispense with either and go on with the other without any diminution of results. He whipped out runs as a driver snaps a long-lashed whip, and in singing tone, (when he elected to make use of such), in the illusion of having struck more keys at once than could be compassed with ten fingers, Busoni triumphed with a wizard-like fascination. His pedaling is marvelous in that he often in this way binds together notes

which he does not play legato with his fingers; and again, by dexterous use of the damper pedal, the effect obtained in passages consisting of full chords resembled that indulged in by organists in the employment of couplers

LIBRARY QUARTERS OF MECHANICS' INSTITUTE.

The Mechanics' Institute has installed its Mechanics' Mercantile Library in its permanent quarters in the Mechanics' Institute Building, 54 Post street, and the main library room on the second floor of the building has been opened. This room, which can safely be designated one of the most beautiful in the city, has a lofty ceiling richly panelled in the style of the French Renaissance, and supported on massive columns with bold Ionic caps. There are handsome light fixtures of solid bronze in each ceiling panel, and the lighting both day and night is admirable. The room is equipped with two stores of modern steel book stacks with shelving capacity for 60,000 volumes. The stacks are colored olive green which harmonizes perfectly with the oak finish and the French gray of the ceiling, walls and columns. The ladies' room, catalogue department and librarian's office are on this floor. The third floor is used for reference room, chess room, board room and secretary's office. The library has at present about 40,000 volumes including many works on musical history and bibliography, musical technique and many bound volumes of opera scores.

At the weekly Hour of Music at Sherman, Clay & Co. Recital Hall on Saturday, January 28th, Mrs. Pearl Hossack Whitcomb was the soloist and Frank L. Grannis presided at the player piano. The program was as follows: Loreley (Seeling), Estey Pipe Organ; (a) Ave Maria (Gounod), (b) Ruhe Meine Seele (Strauss), Mrs. Pearl Hossack Whitcomb, Accompanied by the A. B. Chase Artistano; A Few Minutes With the Victrola; My Hero, from "The Chocolate Soldier" (Strauss), Lucy Marsh; Asthore (Brigham-Trotter), Reinald Werrenrath; Lucia (Thou Hast Spread Thy Wings to Heaven) (Donizetti), John McCormack; La Valse des Valses (Caprice de Concert) (Satter), A. B. Chase Artistano; (a) O Dry Those Tears (del Riego), (b) Sunset (Dudley Buck), Mrs. Pearl Hossack Whitcomb, Accompanied by the A. B. Chase Artistano; Tannhauser March (Wagner-Liszt), Reproduced by the Welte Player, as played by Olga Samaroff.

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Berlin, February 1, 1911.

To hear Rosenthal, Sauer, Lhevinne, and Godowsky all within nine days, surely should give one an opportunity for a standard of comparison in the art of piano playing. And it is precisely for this opportunity that we have come to Berlin, where one may hear a world-famous pianist, violinist, singer, or a great symphony concert or the choice of at least three different operas ever evening during the week. And I think a comparison of these four great pianists will be of interest to the piano students at least. Of course the appearance of either one of these four named pianists in Berlin means a full house, made up almost entirely of music students, and in order to have satisfactory seats, one must order them far in advance. Rosenthal's second concert was a Chopin evening, and he chose a representative programme, and most of the numbers were perfectly familiar to all of the piano students, for all of Chopin's works may be heard again and again in Berlin during the winter. I am sure you will be startled and surprised to hear me say that the great Rosenthal has deteriorated in more ways than one. It causes me great pain to say this; he was already most unsatisfactory in so many ways in even his first concert this season, but much of his work last week was heart-breaking to me. I never heard so many wrong notes, such absolute pounding, such untidy muddled chords, such frightful octave work, and such altogether unmusical, inartistic and unsympathetic Chopin playing from this world-famous virtuoso of the old school. After his first concert which was bad enough, and which certainly bordered on vulgarity in so many respects, the German critics, who have become so used to declaring this intellectual and technical giant the "King of Pianists" said: "What matter if Rosenthal does play too loudly, what matter if he does play wrong notes, what matter if he does not always play musically, he is the 'King of Pianists,'" but, I have not read any of the criticisms of his second concert, for it is not necessary. The verdict was almost unanimous, and after he finished his sensational and daring reading of the Chopin Sonata in B Minor, Opus 58, there was as much hissing in the audience as there was applause. He opened his programme with four of the smaller and well known preludes, which were at least played with great care and skill, if they were not extremely musical, but it was in the larger works that he failed so utterly to satisfy his hearers. The last half of the Barcarolle was a perfect mess in the left hand, and his octave and chord work in the B Minor Scherzo was rough and noisy, and nothing but a great American Steinway would have stood the brutal manner in which he played the C Minor Etude, op. 25. As it was the audience sat through this etude with bated breath, while the dampers and strings rang with torture, and after this number a piano-tuner was sent out to look the piano over, and every one in the audience was talking about it. I shall spare you the review of his reading of the A flat Polonaise which brought the programme to a close. A great many students no doubt will always remember Rosenthal's magnificent reading of the Chopin and the Liszt Concertos at the University of California, with the assistance of the University Symphony Orchestra, but it is one thing to play a Chopin Concerto with an orchestra, and quite another thing to play a subjective Chopin Nocturne alone.

EMIL SAUER.—At his last concert this season, Emil Sauer proved himself to be not only one of the most dramatic and psychic artists before the public today, but also one of the most keenly musical and artistically sensitive interpreters of the romantic school of piano playing. In his D Major Sonata, op. 1, with which he opened his programme last week, he proved himself to be a composer of astonishing versatility and range. This Sonata is in four movements, and the third in the form of an intermezzo is absolutely novel in color, and bewitching in rhythm. The final movement "Theme and variations," is a strong, vigorous and original theme followed by three variations in the style of Schumann, Chopin and Liszt. I do not mean to say that Mr. Sauer has been influenced by these composers, for he is a man

of such a wealth of creative force, that it is not necessary for him to imitate any composer, but if his various variations show a suggestion of Schumann and Liszt, it is only a sign of alertness. From Schumann Mr. Sauer gave us the Carneval which, strange as it may seem, has not been given in Berlin this season to my knowledge. And indeed I shall always count Mr. Sauer's reading of this noble work among the most important events of the winter, for the entire interpretation was charged with an effervescence and youthful glow that was refreshing and invigorating to student and critic. From Chopin Mr. Sauer played the second Ballade and the A Minor Etude, "The Winter Wind," as Tausig used to call it, and the one work that characterizes Mr. Sauer's playing of Chopin as aristocratic, for he is first and foremost, a gentleman in every thought and action—such suavity and perfect ease! Then came Mr. Sauer's Perpetual Motion in Octaves which is dedicated to Rosenthal, and you will remember that Rosenthal played this scintillating octave etude at his first concert, and the audience was so well pleased with it, that a repetition was demanded; but it was a rare treat to hear the composer's interpretation of this work, for from Rosenthal this etude was as noisy as a football game, but from Sauer, it sounded like the rustle of Spring.

LEOPOLD GODOWSKY.—In the last concert by Leopold Godowsky I think all the critics, students and the public recognized not only an astonishing display of technique, but a standard of musicianship which has only been equaled in Berlin this winter by Busoni, and although Busoni has the greater personality, it is not always agreeable to have his erratic personality thrust upon one through everything he plays. As Rosenthal stands for sensationalism, and Sauer for all that is aristocratic, and Busoni for eccentricity, and Lhevinne for octaves and poetic finish, so Godowsky stands for absolute integrity in everything he does. Such wonderful finesse in his reading of Beethoven's thirty-two variations with which he opened his programme! We have heard this work many times this winter, but never with such exquisite detail, and in the two Brahms Rhapsodies op. 79, the Capriccio op. 76, No. 2, and the Scherzo op. 4, by the same composer, the Capriccio was given the most fascinating reading I have ever heard and Mr. Godowsky achieved instantaneous and unanimous success in this group of well known Brahms pieces. Then came Mr. Godowsky's new Sonata, which was given in Berlin for the first time. It seems as though every pianist of any importance has offered a sonata of his own composition this winter, and as one might well have anticipated, Mr. Godowsky's sonata proved to be the most difficult I have ever heard for the pianoforte, which of course will bar the work from ever becoming popular for who but Godowsky could play the work as it was given the other evening? It has eight movements, and even from Godowsky it took over fifty minutes to play it. And there were times during the first movement when it sounded as though several of the Chopin etudes were being played at once, but in the same key however, for Mr. Godowsky is a man who believes in composing in one key at a time, which is a rare thing nowadays, for after a Reger composition for piano or orchestra, one is left wondering whether the composer ever considered any one key seriously for even a moment, so saturated are his works with modulations, dissonances and passing notes. But Mr. Godowsky really has some very beautiful things to say, and he expresses them with rare beauty and consummate ease and the first movement is a wealth of lavish harmonies, which are scattered from one end of the key-board to the other, and the third movement an "Intermezzo Scherzando" is like a battle of Roses in June, and it was so well played that the entire audience was absolutely at his feet. The fourth movement was a "Valse grazioso," and true to its name, too. Then came a "Retrospect" which was indeed steeped in meditation, leading to the sixth movement "Larghetto lamentoso" which brought us clear down to the ground with remorse, the seventh movement rose sublimely in the form of a "Bach Fugue," and the Sonata was brought to a serene close with a funeral march, which was a rather unexpected and unconventional ending, but it was so restful after such a great variety of musical moods. And now the next number which was of such great interest to the piano world was Mr. Godowsky's new arrangement of the two best known Chopin etudes for the left hand alone. The first study op. 10, No. 3, in E Major is so faultlessly perfect, not as an etude, but as a living personality, that Mr. Godowsky did not meet with the expected success in this transcription, for I think the etude was transposed and the very inexplicable something that one always associates with the most beautiful melody Chopin ever gave us seemed to be lost, not that the etude was thin in

harmony, but it seemed sacrilegious to change a note in this nocturne-etude. It reminded me of a colored print of some old world Madonna, those who know the blue of a Raphael know no other blue comparable with it, for all other blues seem but a reflection. But in the transcription of this Revolutionary Etude, the left hand of Godowsky became diabolical, and he overwhelmed his entire audience with wonderment! Such a roar of scales, double thirds, double sixths and octaves I never dreamed were possible for one hand, for everything but contrary motion was introduced, and a more dramatic ending has seldom been executed even with two hands! And now I am sure any pianist who is interested in piano transcriptions of the various Strauss waltzes, will be anxious to try Mr. Godowsky's new arrangement of "Die Fledermaus" with which this stupendous programme was brought to a close, for the work is most elaborate, elegant and very musical and I am sure it will prove a great favorite upon the modern concert programme. Mr. Godowsky gave four encores at the close of this concert, and on the 24th of February this artist gives a popular Chopin evening in the Philharmonic Hall, the largest in Berlin. Mr. Lhevinne is soon to give another concert with an unusual programme, and I shall speak at length about his especial art of playing then. Also he has been most generous in consenting to play four numbers at the concert to be given under the auspices of the American Embassy for the benefit of the American Church in Berlin.

OLGA STEEB.—All Berlin is awaiting with the greatest interest the three concerts by Olga Steeb, when she is to play the nine concertos with the Philharmonic Orchestra. No artist young or old has ever attempted such a gigantic feat in Berlin during one winter!

KUBELIK.—The highest pitch of enthusiasm in violin playing this season, was reached at the concert of Jean Kubelik this week for he played a standard programme with such fine spirit and verve, that he put his hearers quite out of their heads, and even after the four encores at the close of his programme, the entire audience positively refused to go home, although the lights were turned out, and the piano closed. Such an uproar of excitement prevailed, that this young artist came out twice more in total darkness, and bowed until the vast audience was finally ordered out of the hall by the attendants.

TINA LERNER.—Tina Lerner, the young Russian pianiste, gave a recital last week which placed her on a par with the first artists of the day. Like all young Russians her art possesses so many fascinating qualities and she always reads deep down into the inner meanings of the various composers. Her insight into the early Beethoven Sonata, op. 2, No. 3, was simply wonderful to behold, and it was such a great pleasure to hear a young artist who is in perfect concert trim—her Paganini-Liszt etudes were as fresh and bright as Spring daffodils. And in her Chopin she showed a musical understanding, surprising as it was for one so young in years—was nevertheless full, rich and intimate.

CHARLES MALLORY DUTTON.

The other day the Pacific Coast Musical Review received the following note: "Editor of the Pacific Coast Musical Review:—Will you be good enough to answer in the next edition of your paper, if possible, what remuneration a professional accompanist is supposed to receive and if it is a fixed amount or a percentage of the amount the soloist receives. By answering this question you will greatly oblige, A Subscriber. January 10, 1911." As a rule we do not pay any attention to anonymous communications, but in this instance we will make an exception. There is no fixed amount set for the services of an accompanist and to our knowledge the compensation of an accompanist does not depend upon a percentage of the soloist's pay. This is a matter that is left altogether to the accompanist and soloist to settle between themselves. We know of cases where the accompanist's remuneration ranges from \$5 to \$25. We have not heard of any instance when the amount was higher than the last named nor lower than the first, unless the accompanist donated his or her services which occurs occasionally. We should consider 25% of the soloist's remuneration as an adequate price provided the soloist pays for the accompanist and in any other case, that is when a club or a manager requires an accompanist's services, his or her remuneration should not be below \$25, provided the accompanist is really an efficient musician. Competency cuts a big figure in the reward of an accompanist.

MUSIC IN FRESNO.

That Fresno is in the midst of its musical season may be gathered from the following two extracts from the Fresno Republican of February 4th and 10th which speak eloquently for themselves.

Last night the first of the series of half hours of music was given at the Riggs studio by Mr. Riggs, achieving an undeniable success. He combines technique with intellectual and temperamental gifts, as well as a deep insight into the intentions of the composer and the work at hand. The first half of the program was made up of modern songs and opened most happily with Massenet's "Open Thy Blue Eyes." Particularly beautiful songs of this group were "Donna Vorrei Morir," by Tosti, and "From Out Thine Eyes," by Franz Ries, showing to great advantage the singer's versatility. But it was in the second half of the program that Mr. Riggs showed his greater interpretative powers, following the many moods of that most beautiful of song cycles, "Elliland," by Von Felitz, from the opening number, "Silent Woe," all through the variations of emotions, each so distinct and impressive in uprightness, daintiness, poetic dreaminess and playfulness, down to the tragic "Anathema" and pathos of "Resignation." Mr. Riggs held his auditors charmed with the musical portrayal of this most dramatic story that is told in song. Mrs. Louis Scholler added much charm to the evening's program by her thoroughly excellent accompanying. The Riggs studios are admirably adapted for an informal recital of this sort and were unusually attractive last night, the white pillars of the buttress being daintily encircled with strands of smilax, while potted plants further added a touch of greenery.—(Fresno Republican, Feb. 4.)

* * *

Last night the auditorium of the Unitarian church was crowded with the friends of Miss Zoe Glasgow, who responded to invitations to witness, or more correctly speaking, listen to the formal presentation of Miss Glasgow, as a coloratura soprano, by her teacher, Don Pardee Riggs. Most of the listeners were familiar with her voice and expected much from her, but not one but expressed some surprise at the unexpected versatility of her numbers. In the first little cluster of gems, a. "Thro' the Roses Now Flourish," (Robt. Franz), b. "Tempest and Storm-furies," (Robt. Franz), c. "Dedication," (Robert Franz), d. "To Spring," (Chas. Gounod), probably the most sparkling was the latter, which was so very dainty that insistent applause won the rendition of that ever popular "Believe Me If All Those Endearing Young Charms." One of the finest numbers was "My Heart at Thy Dear Voice" (Samson and Delilah) by Saint-Saens, and was given with great artistry. There were three following: a. "Blackeyed Susan," (Edwin Schneider), b. "Flower Rain," (Edwin Schneider), c. "To a Violet," (Frank La Forge), with the

max of the latter which was wonderfully sweet. Armful of beautiful bouquets were heaped on the youthful singer in attestation of her popularity and nothing could have been more effective than the combination of turquoise blue of her evening dress, with a huge shower of scarlet carnations which she held while she sang her encore, "Sonnet D'Amour," by Thorne.

Mrs. Christopher Van Reeve of Bakersfield, who assisted Miss Glasgow, gave a masterly interpretation of Sonata, Op. 59 (Keltic by Edward MacDowell, dedicated to Edward Grieg). Maestoso. Semplice-teneramente. Molto Allegro Con Fuoco, the allegro movement being the most appreciated. She was heartily applauded and acknowledged the appreciation with an encore. Four charming songs were then given by Miss Glasgow, a. "Sweetheart, Thy Lips Are Touched with Flame," (George Chadwick), b. "The Rose Leans Over the Pool" (George Chadwick), c. "At Parting," (James H. Rogers), d. "I Mind the Day," (Willeby), which won a recall. Her selection was "If I Were You," by Wells, a humorous little song which was very winning. With the idea of the last for the best, probably, the artist had cleverly saved the Villanelle, by Eva Dell Acqua, which was transposed for the singer's benefit into a key a half a tone higher than the original manuscript, making the highest note touched, high E, which she attacked with perfect accuracy. In this number, was displayed the singer's wide range of voice and wonderful plasticity.

Miss Flora Wilson, assisted by Miss Hilda Schloh, gave a grand concert for the Saturday Club at Vacaville, at the Presbyterian Church of that city on Wednesday evening, February 15th. This represented the sixth recital of the season and the program was as follows: Part I.—(a) Villanelle (Chaminade), (b) Obstinata (Fontenailles), (c) Waltz Song (Romeo and Juliet) (Gounod); (a) Winds In the Trees (Goring Thomas), (b) The Wood Pigeon (Lehmann), (c) You and I (Lehmann), (d) The Little Gray Dove (Saar), (e) Years at the Spring (Beach); Shadow Song (Dinorah) (Meyerbeer. Part II.—(a) Still Wie die Nacht (Carl Bohm), (b) The Captive Maid (Omaha tribal melody) (Cadman), (c) Boat Song (Harriett Ware); Ah fors e lui (Traviata) (Verdi); Piano Solo—Sixth Rhapsodie (Liszt), Miss Schloh; (a) The Lass With the Delicate Air (by request) (Arne), (b) Annie Laurie (by request) (Gilbert), (c) Comin' thro' the Rye (Anon), (d) Robin Adair (Burns), (e) Ye Banks and Braes (Burns); (a) Vera Kind to Me (an imitation) (b) Little Orphan Annie (Riley), (c) If No One Ever Marries Me (Lehmann), (d) Good Night, Sweet Dreams (Bischoff).

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THE MIDNIGHT SONS AT THE SAVOY.

There really is nothing in "The Midnight Sons," as presented, at the Savoy Theatre this week, that justifies a serious review in a paper of the Pacific Coast Musical Review's high class character. It is neither a comic opera, nor a musical comedy, nor any play of any particular community. It represents a series of unusually sumptuous stage pictures which are peopled with several characters, some of whom are amusing and some of whom are not amusing. George W. Monroe is very funny occasionally, but we could not for the life of us recommend the production to our friends who are rather particular as to the theatrical entertainment they desire to witness. There are many things well worth hearing and seeing in the production, but the songs are not new, the jokes are also somewhat threadbare and the plot is noteworthy for its utter absence. At this time when the delightful news has just been given out that John Cort has acquired the lease of the theatre which was built for William Morris on Ellis street, it is gratifying to dwell upon the fact that with the Cort attractions and the Shubert productions to be housed in a magnificent theatre, the place of the Savoy Theatre as the leading theatre of San Francisco has been absolutely assured. It is needless to say that the Pacific Coast Musical Review is more than pleased about this splendid change, for the paper has long predicted that the days of the Columbia Theatre as the city's leading theatre were numbered and we are always pleased to find that our predictions are being slowly but surely fulfilled.

Now we trust that John Cort and the Schubert Brothers have learned a good lesson. They should remember the splendid business that was done with the Chocolate Soldier and should understand that the people of San Francisco will simply crowd their theatre to the doors when there are really meritorious productions presented by competent casts. The New York managers must become used to the fact that there is no money on this Coast for productions that have made a hit in the metropolis by means of their splendid casts, and then are sent on the road with inferior artists just on the strength of their metropolitan success. We want to see John Cort and the Shuberts make money on the Pacific Coast for we admire their enterprise and their courteous treatment of everyone who comes in contact with them, and we believe we can not show our friendship better than by suggesting means by which they can crowd their Pacific Coast theatres. It is not necessary to send the original casts when no such announcements are made, but it is necessary to send casts that are either as competent or nearly as competent as those who made the production famous. Surely a manager who sends nearly a hundred people on the road such as is the case with the Midnight Sons company, could afford to engage competent artists just as well as he can engage incompetent ones. In the former instance he crowds the theatres, in the latter he keeps a great many people away. It is possible to pack the houses on this Coast only when a two-dollar production is presented in a first-class manner from every point of view.

While there are several players that are entitled to the applause they receive, none of them is particularly noticeable for any unusual skill. The scenic effects are the main feature of the performance and we can not do any better than to copy the following press notice from the pen of Phil Hastings, the Savoy Theatre's press agent, which tells the facts without exaggeration: "The Midnight Sons," Lew Fields' big musical play, will begin the second and last week of a most successful engagement at the Savoy Theatre, this Sunday evening, with the usual matinees on Thursday and Saturday. To call "The Midnight Sons" a musical comedy gives no adequate idea as to the character of the performance. It is more a spectacular production than a musical play and in New York they called it a "musical moving picture in eight films," the production being staged in two acts and eight scenes. The most remarkable of these pictures is one showing a Pullman train in motion with a bridal party on the rear platform, and the other the interior of an opera house with perfectly arranged orchestra seats and sloping aisles, tiers of boxes and a balcony, and every incidental thing which goes to add to the picturesqueness, safety and comfort of a theatre, such as ushers, water boys, program girls, candy boxes on the back of the seats, carpets in the aisles, cushion-back orchestra chairs, calcium lights, spot lights and red exit lights. This scene lasts about thirty-five minutes and is the most genuinely funny in the play, with the possible exception of the remarkable shoe store scene, in which the two grotesque cook ladies have their feet fitted by the dapper young "Midnight Sons." George W. Monroe as Pansy Burns must needs be seen to be appreciated. Gertrude Elliott in Frances Hodgson Burnett's play of cheerfulness, "The Dawn of a Tomorrow," will begin a week's engagement at the Savoy Theatre, Sunday night, March 5th.

GIRL OF THE GOLDEN WEST AT ALCAZAR.

Evelyn Vaughan and Bertram Lytell's engagement at the Alcazar will conclude with an elaborate production of "The Girl of the Golden West," commencing next Monday evening. It will be the third revival in the Sutter-street theatre of David Belasco's great play of pioneer life in California, and was chosen as the medium of closing the Vaughan-Lytell season because of the success scored by the popular man and woman when they last appeared in it. By many critics, "The Girl of the Golden West" has been pronounced Belasco's masterpiece. Certain it is that no work from the pen of that versatile playwright has achieved greater fame. After running two years in New York it was the leading dramatic attraction on tour throughout the following year, and since its release for stock company use it has been drawing the highest royalties ever paid.

ELBERT HUBBARD AT THE ORPHEUM.

A splendid instance of the enterprise of the Orpheum Management and its desire to present its patrons with the very best entertainment regardless of cost, is shown in the announcement of next week's attractions. Elbert Hubbard, popularly known as Fra Elbertus, the "Sage of East Aurora," creator of "The Philistine," "The Fra," "Little Journeys" and the author of "A Message to Garcia" which has been read with interest in every civilized part of the world has been tempted into vaudeville by Martin Beck for an exclusive engagement in a few of the theatres of the Orpheum Circuit. As Fra Elbertus in one of the most picturesque and imposing figures in the literary life of America his consent to appear in these houses is considered of unprecedented importance. For his engagement in this city, which begins this Sunday matinee he will deliver twenty minutes "Heart to Heart Talks" with "His Flock" as he calls his audiences and they can rely on a treat which will long be among their most pleasant memories.

Bird Millman who has recently returned from Europe where, during the past year she created one of the greatest successes ever achieved by an American vaudeville artiste abroad will appear with her premiere wire artists. Miss Millman who is styled "The Eva Tanguay of the Air" was pronounced the most charming, clever and attractive aerial artiste ever seen in European vaudeville theatres. The Millmans are well known in San Francisco and while all of them are clever per-

Miss Ruth McCargar, a piano pupil of Frederic Biggerstaff, assisted by Miss Ida Wilhelm, soprano, gave a piano recital at 3714 Leighton street, Oakland, on Friday evening, February 17th. The program was as follows: Prelude and Fugue, C sharp major (Bach); Pres de la Mer (Arensky); Prelude A flat major (Chopin); Halte des Chasseurs (Heller); Reveillez-Vous (Goudard); Dites-Moi (Nevin); Au Printemps (Gounod); Miss Wilhelm; Etude de Concert (MacDowell); Impromptu (Arthur Foote); Novelette, E major (Schumann); Like a Rosebud (La Forge); April Song (Newton); Miss Wilhelm; Concert Waltz in E major (Moszkowski).

Lawrence Strauss, the well known tenor soloist and vocal teacher, has opened a studio at 2516 Hillegassee avenue, Berkeley, where he is every Wednesday from 10 to 4 o'clock. The studio is well known as the Garden Cottage and was formerly occupied by Charles Dutton.

Philip Clay, Fred R. Sherman, Andy McCarthy and Mr. Bates of Sherman, Clay & Co., went to Portland last week to inspect the various branch stores of the firm in the Northwest. Leading members of the firm



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formers their great popularity is due to Miss Bird, whose fascinating personality gave to their act its remarkable vogue. This little lady does the most astounding things on a wire. She pirouettes, jumps, glides and actually dances in midair. In London, Paris, Berlin and New York she was the idol of her audiences.

Fresh from European triumphs come the world famous Empire Comedy Four. Leonard, Cunningham, Roland and Joe Jenny. They stand alone as singers and comedians and their contribution will consist of a miniature musical comedy entitled "What's the Answer?" Walter Graham, the most recent Orpheum importation will present a distinct novelty which he calls his "Manikin Music Hall." The rise of the curtain discovers a stage upon a stage. There is a manikin orchestra of eleven pieces and a manikin audience. Mr. Graham's head appears attached to a marionette body and we are given perfect resemblances of the old-time celebrities, George Leybourne, Vance, Pat Neeney and other noted English music hall artists

make this inspection trip every six months and usually report splendid progress upon their return.

Mr. Anrys, general manager of the Wiley B. Allen Co., went to Portland, last week in the interests of the Northwestern branch of the house. One of his principal efforts at this time will be to secure an idea as to future prospects of a better location in Portland for the store of the firm.

E. C. Wood, Manager of the Pacific Coast stores of the Baldwin Piano Co., has returned from the East where he attended the annual meeting of the home firm. Mr. Wood reports that the Baldwin people were very gratified with the Pacific Coast territory and decided to do their utmost to assist Mr. Wood in his policy of expansion.



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Anyone who reads with pleasure the many literary delicacies of Elbert Hubbard should not forget to visit the Orpheum during these two weeks and listen to his delightfully unique and healthy philosophies. Many a heart will be made happier and many an eye shine brighter for the experience thus gained. There is no man in the world today who can say more unpleasant things in a pleasanter way than Mr. Hubbard can and his morals and arguments strike straight to the soul, because they are based on facts that can not be controverted. Anyone who can find anything to criticise in Elbert Hubbard's discourses is either fighting a personal battle from selfish prejudices or is one of those unhappy mortals who can not look at the world through rosy spectacles or has never learned to smile through tears. Mr. Hubbard has an easy and almost child-like style of delivery and the heaviest artillery of his wit arrives with such unexpected swiftness that your risibles are constantly on the alert, and no matter how philosophical his final conclusions may be, you grasp his meaning with lightning-like velocity. Mr. Hubbard very modestly ascribes this readiness to grasp his meaning as being due to the intelligence of his audience. We are, however, convinced that it is due to the acuity of his genius of expression.

Rev. Henri Gressitt, the Shining Light of the Savage forces, is in San Francisco to attend to the advance work of the Merry Widow Company which will appear at the Savoy Theatre week after next. It is strange that nothing has happened on the theatrical horizon since Gressitt's advent for usually we find big interviews with the impeccable, stylishly dressed model for New York's leading tailoring establishments in the daily papers. Indeed, although Gressitt has been here for a week, we have not seen anything in the daily papers about the Merry Widow. Strange now the magnetic healing power of the Shining Light has been reduced! Henri the 23d is not on speaking terms with the Musical Review, since the paper spoke its mind freely regarding the shabby treatment the people of the Pacific Coast received from Mr. Savage when he demanded \$2.50 for a comic opera company that could not sing. In other words, according to the edict of King Savage and his chaplain, Rev. Henri Gressitt, no paper has a right to exist that does not publish reviews favorable to every production that is being sent to this coast. Either Gressitt dictates the criticisms or the paper must be elbowed into submission. The Pacific Coast Musical Review is not yet through with Henri Gressitt and his ilk and it is only awaiting a good opportunity to continue a campaign of education which will be for the benefit of the public of the Pacific Coast. In the meantime, the Prince of Pilsen came to us

with a singing cast and the Merry Widow returns with several improvements in the vocal cast. As long as we get these results for the people of the far West we do not care a tinker's imprecation what such insignificant upstarts as the Gressitt type think about this paper. Last week we saw Prof. Gressitt walking along Market street in the rain without an umbrella and with his silk hat on his head. This only goes to show that he does not know when to come out of the wet or it proves something else which we leave to the imagination of the gentle reader.

THE SCOTTISH RITE AUDITORIUM.

San Francisco at Last Has a Concert Hall Worthy of the Name.

At last this city has a concert hall worthy of the great artists who visit us. Until the big disaster of 1906 we had the old Alhambra and Metropolitan Temple but even those were lost to the cause of music for a number of months previous to this memorable event for the one had become a theatre for cheap melodrama and the other was partially destroyed by fire and never rehabilitated. Manager Greenbaum presented his artists in the very cosy but entirely too small Lyric Hall and when necessity demanded it he was forced to use Sunday afternoons at such theatres as he could secure. It was this necessity that first caused Sunday afternoon concerts to be given and so popular did they prove that now, like in Chicago, New York and Paris they are the most popular of musical events. And what better or more fitting recreation could one have on the Lord's day than listening to the great masterworks of Beethoven, Wagner, Schumann, Chopin, etc. About a year ago the Scottish Rite of the Masonic order commenced the building of a magnificent white stone Temple at the corner of Van Ness Avenue and Sutter street, an admirable location convenient to the cars from all parts of the city, for the Sutter street line connects with the Polk street lines just half a block below and these traverse every part of the city even as far as San Mateo. The original idea was to have an auditorium for the use of the order and later it was decided to permit other Lodges to use it occasionally. Then Greenbaum saw its possibilities as a concert auditorium and waiting until it was entirely completed, he secured sole management of the two lower floors assuming a rental that would scare any but the most intrepid of managers. He felt that it was what we needed and as of much importance as any institution of learning and resolved to not only use it for his own purposes, but to rent it to any musician, club, or individual, desiring to give concerts, lectures, amateur plays, balls, receptions, and even banquets, for the building is equipped for all these purposes.

But let us describe the conveniences and beauties of the place. The main entrance which is used for the Auditorium purposes only, is on Van Ness Avenue just a few feet above Sutter street. A marble vestibule with double doors opens into a beautiful rotunda with a dome of unusual beauty which is brilliantly lighted. This leads directly into the Auditorium which is perhaps the most beautiful room in this city. It will seat about sixteen hundred people, one thousand on the main floor and the rest in the balcony, which is reached by a beautiful marble stairway. The walls and ceilings are richly but chastely decorated, the color scheme being old ivory and the chandeliers and wall brackets are old bronze and crystal. The dancing floor is inlaid maple and is 65 feet wide and ninety feet long. To one end is a complete stage with lighting effects and an ample stock of scenery, the front being draped with a gorgeous plush curtain of rich but in no ways gaudy design and colorings. In fact the entire place assumes an air of elegance and refinement. To the north of the rotunda a marble vestibule leads to the ladies parlors, the furniture of which is the finest that money could buy, the carpetings are of the kind that your feet veritably sink into and the walls beautifully panelled with silken tapestries. To the south is the gentlemen's smoking room and no private home, club or hotel is provided with a more luxurious one. From this rotunda a marble stairway leads to the lower floor which has the appearance of a basement, but is not one for on account of the steepness of the grade the lower hall is also on a street level and equivalent to a ground floor room with plenty of bright daylight. It will be known as Scottish Rite Assembly Hall and is also a perfect dance floor and a platform of sufficient size for concert purposes. This hall will seat about eight hundred and is

exactly what is needed for club meetings, chamber music concerts and concerts by either local or visiting artists which require more intimate surroundings than a big auditorium affords. The Mendelssohn Hall of New York, Bechstein of London and Erard of Paris are all just this size. Adjoining this is still another hall which will accommodate about three hundred and which was primarily designed as a banquet room for which purpose the Assembly hall is also available, there being a kitchen with facilities for preparing a banquet for a thousand people and with every requisite in the way of ranges, ovens, steam tables, etc., that the Palace, St. Francis or Fairmont Hotels possess. These Assembly halls are finished in wooden panellings with arched ceilings from which are suspended huge electroliers which afford beautiful illumination at night. There are parlors, hat rooms, etc., on this floor as well and a separate entrance from Sutter street with its own box office, etc., so that concerts or entertainments can be given in all the halls with no more interference than if in separate buildings. Below this floor is a basement in which the machinery for the building is installed. There is a most modern ventilating system which pumps either hot or cold air into the building according to the requirements and system of pneumatic suction cleaners, designed for removing dust

ERNEST GAMBLE CONCERT PARTY.

The city of Oakland is scheduled to enjoy a musical treat of surpassing excellence next Wednesday evening, March 8th, when the far-famed "Ernest Gamble Concert Party" make their appearance at Ebell Auditorium. This trio of artists have earned for themselves a name in the world of music, which insures them a most flattering and enthusiastic reception wherever they go. Ernest Gamble, the basso of the party is possessed of a magnificent voice with a marvelous control and good volume. He has studied under some of the great teachers of Europe, and his singing always holds his audience in a grip never failing to please and captivate. The sweet, sympathetic playing of Miss Verna Page has endeared her to her hearers everywhere, and her solo work has made her one of the most popular of the violinists on tour.

The third member of the little company and the pianist, Edwin M. Shonert is best known through his association with other artists of note, among whom might be mentioned Ovide Musin, Eduard Remenyi and Mme. Bernice Pasquali. The Tuttle Lyceum Bureau, under whose direction "The Ernest Gamble Concert Party" make their appearance have arranged a program of exceptional merit which cannot but find favor with all lovers of music of the better sort. Those whose finer sensibilities seem to demand good music will enjoy what is to be really an evening with the great masters. There will be but one appearance of the "Party" in Oakland, and seats are to be had at Kohler & Chase's store. Popular prices will prevail.

MRS. C. M. MANN'S DINNER PARTY.

Mrs. C. M. Mann gave a dinner in honor of Mrs. Blanche Morton at her residence, 3414 Washington street on Thursday evening, February 23rd. A very delightful feature of the evening's proceedings was a musical program in which Miss Edna Cadwallader, violin; Miss Elizabeth Bender, piano and an efficient cellist and C. M. Mann, violin participated. The trio played Larghetto by Mozart, Sextet from Lucia, Barcarolle from the Loves of Hofmann very delightfully. Mr. Mann, who is a very sincere and capable musician, who studies music for the love of it, played Minuet by Beethoven, Second Nocturne by Chopin, Meditation by Gounod and Prelude by Bach. The event was a delightful one, Mrs. Mann being an ideal hostess who does not permit a dull moment to prevail.

Among the distinguished guests present at Mrs. C. M. Mann's dinner was J. Haydn Clarendon, the well known composer of Irish music who is a native of Dublin, Ireland. His latest song written is entitled "What is the World Without You," which has made a distinct international success. Mr. Clarendon and Reginald de Koven composed the music to the Arcadians (which was recently presented in this city) about twelve years ago. Other guests at this event were: Mrs. Katherine Voorhees Henry, Miss Edith Rucker, Miss Ila Sonntag, Miss Margaret Mee, Frank B. King, Jack Featherstone, Dalton Harrison, Sherwood Coffin, Major Leon Roudiez, and Mr. and Mrs. George Tyson. The decorations were Japanese baskets with peach blossoms and roses forming an important part of the table adornment, and the favors were exquisite painted souvenirs.



By ELIZABETH WESTGATE.

Oakland, February 26, 1911.

Miss Georgie Cope paid a charming compliment to several hundred of her friends and those of her mother, Mrs. George Cope, inviting this large number to a song recital at Ebell Hall last Monday evening. Miss Cope sang a long list of contrasting songs, including the lovely aria, *Mon Coeur A Ta Voix*, from *Samson et Delila*, as well as a number of compositions less exigent but no less suited to the special beauties of her contralto voice. I have heard Miss Cope's voice innumerable times in public and private, but certainly never to such advantage. Besides the artistic finish and the personal charm which always characterize Miss Cope's work, there was added a brilliance, a depth and a convincing fervor all enhancing the recital, of course, Miss Cope sang in Italian, German and English. Lowell Redfield then came before the curtain and delivered the Prologue from *Pagliacci* with true dramatic intensity and beauty of tone after which, the curtain, appropriately "rung up" disclosing a gay Italian scene with many well-known singers in costumes, and many others playing mandolins and guitars. Songs all in the Italian language, were given by Mrs. Orrin Kip McMurray, Miss Cope, Miss Sullivan, Walton Webb, Mr. Redfield, Robert H. Thomas, Mr. Williams (a tenor with a phenomenal voice who will make fame for himself should that be his ambition), Harris Allen and several others. The sextet from *Lucia* was the last offering of the program abounding in richness. There was a violin solo by Mr. Hus—the *Intermezzo* from *Cavalleria Rusticana*, played in good style. Mrs. Lowell Redfield accompanied during the evening, never failing to give adequate and sympathetic support.

Mr. Josef Hofmann's magnificent program given before the Berkeley Musical Association last Tuesday evening drew together the largest audience so far gathered under the auspices of this very flourishing society. Mr. Hofmann revealed himself the noble artist, developed a hundred-fold since his last appearance here. Indeed, at this moment, he is at his highest, and nothing further can be asked of any pianist than that which Mr. Hofmann now delivers to us. The sanity of his Beethoven, its almost Mozartean clarity, his perfect mastery of his own multitudinous emotions, his breadth of view and the length of his perspective—these things satisfy to such a degree that one actually hopes never to hear a performance of Beethoven to surpass it. Playing Chopin, this great young Russian does not tear our soul to tatters, though he moves us quite as much as men and women should be willing to be moved from their sure foundations. He promotes no hysteria, being conscious of his own self-mastery, and having no wish to destroy ours. The program was the same as that given last Sunday in San Francisco, and already reviewed by the editor-in-chief. I may only say further, then, that his encores were generous ones—the *Scherzo* from the E flat major Sonata, after the Beethoven group; the E major Nocturne after the Chopin group; and the *Perpetuo Mobile* (from the Sonata in C) of Weber after the group of Russian morceaux.

Mrs. Edward McDowell's beautiful pilgrimage for the purpose of forwarding the work at Peterborough, of whose scope all musicians know something, has brought her to California. It would seem certain that every musician, every student of music and everyone who loves music, will be interested in Mrs. MacDowell's message. She has done a work at Peterborough almost unparalleled in its unselfishness, and is beloved by the whole nation—certainly by that portion of it which is cognizant of her labors for the last several years. She is to play much of her lamented husband's music, and her interpretations will be authentic as his own would have been. I know that the communities of this side of the Bay will be eager to hear her.

Philip Hall, a most promising young tenor, who was for some time soloist of the First Baptist Church of Oakland, but later took a year's trip to the Hawaiian Islands, has returned to this city. He is at present singing at the First Congregational Church.

Next Wednesday evening the Eurydice Club, under Mr. Crandall's direction will give its next concert. Ernest McCandlish will be the special soloist.

The next concert of the Oakland Orpheus is announced for Tuesday evening, March 14th.

A new tenor who has lately come to live on this side is Herbert Mee. His voice is of a robust, ringing quality, and he gives promise of being a singer of splendid attributes. He is connected with the vested choir of the Alameda First Presbyterian Church.

Mrs. Carolyn Crew Hill, for several years well known among the younger artists, and whose delightful soprano was heard in several of our choirs, has been in Berkeley for two short visits this Spring. Since her marriage a year or so ago she has made her home in Los Angeles and in Portland, in both of which cities Mr. Hill has large interests. In Portland, Mrs. Hill was soprano of an important church. A similar position has been offered her in Seattle where they are at present settled.

The Minetti Orchestra gave a concert in Alameda last week for the cause of a worthy charity. A gratifying sum was the result.

LUDWIG HESS.

Ludwig Hess, who is regarded by many German critics as the leading concert singer of the day, has been especially engaged by the National Saengerfest committee to appear as the star soloist of the next national meeting which will take place at Milwaukee in June. Mr. Hess enjoys the title of Royal Court singer having received his appointment at the hands of the King of Prussia and he has been more than ordinarily honored by having the "great gold medal for art and science" bestowed upon him by the Prince Regent Luitpold of Bavaria. He also has been decorated with the famous order of the Red Eagle. These decorations, though indifferent to American eyes and ears, mean much on the continent of Europe where only the very elect and distinguished artists can hope to participate in these much cherished honors. It is now an assured fact that Mr. Hess will be heard on the Coast in the Fall of this year.

Mrs. Estelle Heartt Dreyfus, the excellent Southern California contralto soloist, has had a very busy winter this season. Many private engagements were among her itinerary and the last of these occurred a little over a week ago in conjunction with Mrs. Robinson, pianist, and a cellist, Axel Simonson, at the Valley Hunt Club, in Pasadena. Another recent engagement of Mrs. Dreyfus' was a program of Shakespearean songs at the residence of Mrs. Gamble of Pasadena. On March 22d, Mrs. Dreyfus will sing in San Diego for the famous Amphion Club and other engagements will follow in quick succession and will be recorded in these pages later. The program was as follows: *Longing* (Frederick Stevenson), *The Swan* (Saint-Saens), Mr. Simonson; *Dedication* (Schumann), *Sapphic Ode* (Brahms), Mrs. Dreyfus; *Coppelia Waltz Song* (Delibes), Nur wer die Sehnsucht Kennt (Tschalkowsky), *La Paloma* (Yradier), Mrs. Dreyfus and Mr. Simonson; *Habanera* (Carmen) (Bizet), Mrs. Dreyfus; *Cello, Mazurka* (Poppen), Mr. Simonson; *Nightingale Lane* (Wachtmeister), A Barque at Midnight (Lambert), Nocturne (Chadwick), Mrs. Dreyfus; *The Salutation of the Dawn* (Frederick Stevenson), Mrs. Dreyfus and Mr. Simonson.

At the weekly Hour of Music in Sherman, Clay & Co. Recital Hall on Saturday, February 4th, Miss Mabel Frisbie, soprano, was the soloist and Frank L. Grannis presided at the player piano. The program was: *Foreign Parts* (Germany) (Moszkowski), *Estey Pipe Organ*; (a) *A Song of Sunshine* (Thomas), (b) *Three Green Bonnets* (d'Hardelet), Miss Mabel Frisbie, with Cecilian Player Piano accompaniment; *A Few Minutes With the Victrola*; *For You Alone* (O'Reilly-Geehl), Enrico Caruso, *Italian Street Song* (Victor Herbert), Lucy Isabelle Marsh; *Pagliacci* (Leoncavallo), Enrico Caruso; *Laces and Graces* (Novelette) (John W. Bratton), Cecilian Player Piano; (a) *An Open Secret* (Woodman), (b) *Ma Curly-Headed Baby* (Clutsam), Miss Mabel Frisbie, with Cecilian Player Piano Accompaniment; *Scherzo, B flat minor* (Chopin), Reproduced by the Welte Player, as played by Fannie Bloomfield-Zeisler.



MISS FERN LENORE FRYE

Among the more recent additions to San Francisco's professional musical colony is Miss Fern Lenore Frye of Los Angeles who graduated as an accomplished mandolin soloist from the Burford Conservatory of Music in Los Angeles. Miss Frye was heard some time ago at the studio of Mrs. Alice Kellar-Fox and impressed her hearers at that time with her fine artistic taste as soloist. She is an excellent teacher and is particularly efficient in duo and heavy chord work. Her repertoire is very extensive and contains classics including *Andante* by De Beriot, the *Fifth Varié*, by Dancla, *Il Trovatore* selection by Verdi and compositions by Rubinstein, Mendelssohn, and Wieniawsky transcribed for the mandolin and she plays nearly all the best works of the modern mandolin composers. In 1908 Miss Frye appeared for the benefit of the Mission fund with great success. Previous to her advent in San Francisco she gave a number of concerts in Los Angeles with gratifying success. She expects to give a private recital in the near future.

Miss Adaline Maude Wellendorf, pianiste, Giulio Minetti, violinist, and Arthur Weiss, cellist, announce a series of three chamber music recitals to be given in Berkeley, at the Town and Gown Club House, on Sunday afternoons, February 19th, March 5th and March 19th. Inasmuch as the two first events occur on the same afternoons as the Josef Hofmann and Bonci concerts respectively, it is impossible for the editor to attend. However, we take pleasure in publishing the three programs which are noteworthy for their musical value. The programs are: Sunday afternoon, February 19th—Trio No. 7, B flat major (Beethoven); Sonata No. 2, D minor (Schumann), Piano and Violin; Trio, F major (Saint-Saens). Sunday afternoon, March 5th—Opus No. 2, C minor (Mendelssohn); Sonata, E minor (Brahms), Cello and Piano; Trio No. 2, F minor (Dvorak). Sunday afternoon, March 19th—Trio No. 1, D minor (Schumann); Suite No. 2 (Schutt), Piano and Violin; Trio, G minor (Smetana).

The Pacific Coast Musical Review is in receipt of the Bulletin of the San Francisco Musical Club for February and in the same we find a concert which took place on February 2d devoted to compositions by Chopin, Dvorak, and Rubinstein and interpreted by the following members: Mrs. Emil Blanckenberg, Miss Edith Kelley, Mrs. Cecil W. Mark, Mrs. William S. Noyes, Miss Carolyn Augusta Nash, Miss May W. Shannon and Miss Florence Water, assisted by Nathan Firestone, viola. There was also a concert that took place on February 16th devoted to modern music and interpreted by these members: Mrs. George L. Alexander, Mrs. Benjamin Apple, Mrs. Charles L. Barrett, Miss Marion Cumming, Mrs. Paul Freygang, Mrs. William Ritter and the Chorus, under the direction of Wallace A. Sablin.

BONCI—THE KING OF BEL-CANTO

Allessandro Bonci, of whom we have heard nothing but unstinted praise ever since his advent in this country as the star tenor of the Manhattan Opera House, is to sing for us this Sunday afternoon and also the following Sunday at the Columbia Theatre and if but half of what we have heard of his artistic ability be true, we shall indeed have a revelation in the art of "bel-canto." While Bonci is said to possess a beautiful tenor voice, it is his artistry and method of music that has won him such great renown; he is the Sembrich of the male singers. He executes the most difficult passages with the greatest of ease and his concerts will be of inestimable value to our vocal students and teachers as well as a source of joy to all who are fortunate enough to hear him. At the opening concert the program will consist of classic and modern songs by Giordani, Paisiello, Mendelssohn, Schubert, Godard, Bizet, Debussy, MacDowell and Leoncavallo and operatic arias from Gluck's "Helen and Paris," Flotow's "Martha" and Puccini's "La Boheme." Seats will be on sale at Sherman Clay & Co's. until five o'clock and at the Columbia tomorrow after 10 o'clock. Harold Osborn Smith who played the accompaniments for Bispham will be Bonci's assisting artist.

For the second and last concert the program will include songs by Carissimi, Cimarosa, Rossini, Chadwick, Dvorak, etc., and operatic numbers in a wonderful variety extending from the old classic "Orfeo" of Haydn to the most modern "Girl of the Golden West" by Puccini. Two numbers have been placed on this program at the special request of many who have heard this artist elsewhere; they are "Salve dimora" from "Faust" and the "Serenata" from "Don Pasquale" and Bonci has no equal in these operas. In Oakland Bonci will sing next Friday afternoon, March 10th, at Ye Liberty Playhouse at 3:30 o'clock, with a program containing many numbers not on the city offerings and among these are "Arias" from "Aida," "Manon" and "La Gioconda." By special request he added Tour's "Mother O' Mine" to the list of songs in English. Seats for the Oakland concert are obtainable only at the box office of Ye Liberty on and after next Monday. This artist furnishes the program at the fourth concert of the St. Francis Musical Art Society.

THE BUSONI CONCERTS.

Ferruccio Busoni, the great Italian piano virtuoso has been a very busy man during the past week. He has appeared three times as soloist with the Boston Symphony Orchestra, given a recital at the Smith College Auditorium and conducted his new orchestral "Berceuse Elegiaque" with the New York Philharmonic Orchestra whose conductor the great Mahler insisted on Busoni's taking the baton for this event. In bringing Busoni to San Francisco, Manager Greenbaum feels that he is offering our music lovers a quite extraordinary attraction, for while we have had visits from many of the world's greatest pianists, we have not heard any of just the same genre as Busoni. This artist has his own interpretations of the masterworks of the foremost composers and his own way of playing them and it is this strong and compelling individuality that stamps Busoni as a genius. His technique is of course impeccable but it is his stupendous interpretative power that makes him so truly great.

Busoni will make the quickest and shortest tour of the Coast ever attempted, as the demands on his time preclude any visits to the smaller cities and he will play but five times in the entire State. The original plan was to appear but four times but Greenbaum has offered special inducements for an extra concert which he will place in Oakland. He feels that his clientele in the trans-bay cities has been too faithful to slight in the Busoni matter. The Oakland concert will be given Wednesday afternoon, March 22nd at Ye Liberty Playhouse at 3:30 o'clock. In San Francisco Busoni will dedicate the new Scottish Rite Auditorium at the corner of Van Ness and Sutter streets, and which is said to be the handsomest concert auditorium in America. The sale of seats for Busoni's concerts will open at Sherman Clay & Co's. on Wednesday, March 15th, and mail orders may be sent to Will L. Greenbaum at that address. Prices will be \$2.00, \$1.50 and \$1.00.

MISCHA ELMAN

From all accounts the art of Mischa Elman has broadened considerably since his first visit just two years ago. Elman was at that time eighteen years of age and of course a young man is just then at the stage where mental development really begins. Your teacher can only bring you just so far—from then on, time and experience are the great masters. In the past two years

Elman has played throughout Europe and wherever he has appeared he has been hailed as one of the great geniuses of modern times. There is almost an indefinable charm about his playing that grips the hearts of his audiences whether they be composed of the ultra-musical or just the ordinary lovers of melody. Elman has just played for the seventh time within forty days at Carnegie Hall and at each and every performance hundreds have been unable to gain admission. This breaks all records in New York for a concert artist even the one made by Paderewski on his first visit. The Polish pianist gave five concerts but Elman has already given seven. In addition to his recital work Elman has been appearing with the leading symphony orchestras and has played eight times with the famous Boston Orchestra. No artist who has come to San Francisco has left more admirers than this virtuoso and he will receive a warm welcome on his return, which is scheduled for Sunday afternoon, March 26th, at the new Scottish Rite Auditorium. His only evening concert will be given Thursday night March 30th, and his farewell concert on Sunday afternoon, April 2d. Elman will play at Ye Liberty Playhouse in Oakland on Friday afternoon, March 31st and will also appear before the St. Francis Musical Art Society.

A. F. Adams of the Quiblan Musical Bureau, the concern which purchased the business of the late Henry Wolfsohn, has been paying a flying visit to the Coast just to meet Will L. Greenbaum, who has been handling his artists, but whom he never met personally. Mr. Adams expressed himself as more than satisfied with Mr. Greenbaum's methods of business and said that every artist he had placed under Greenbaum's care agreed with him. Although in the city less than forty-eight hours, Adams and the impresario effected contracts amounting to many thousands of dollars and covering, some of them, two years time. Among the artists signed by Greenbaum at a figure he declines to state, are Mme. Schumann-Heink, Efraim Zimballist, the young Russian violinist who is meeting with the greatest success throughout Europe, Jan Kubelik, Vladimir de Pachmann and Sousa's Band. Tentative arrangements have been made also for the famous Irish tenor John McCormick, Fritz Kreisler, Leopold Godowsky, Enrico Caruso, and others for 1912 and 1913.



MISCHA ELMAN

"HE MAKES HIS VIOLIN SING WITH JOY
AND WEEP WITH SADNESS"

"HIS PLAYING REACHES THE HEART"

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OAKLAND ON FRIDAY, MARCH 31

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HAROLD OSBORN SMITH, Pianist

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IN OAKLAND

Wednesday Aft., March 22

Chickering Piano Used



By JULIAN JOHNSON

Los Angeles, February 28, 1911.

Somewhat ahead of his schedule, Alessandro Bonci, peerless maestro of all tenori leggieri, arrived in town Saturday night. He had previously telegraphed his old friend and fellow-worker, Achille Alberti, who is spending the winter at the Stratford Hotel here, that he was on his way from Texas, and "coming hungry." "I have been living for two months at the American lunch counter"—related Bonci's night letter—"and I want you to contract all the spaghetti in town, and also find out where I can get some chicken soup, really Italian." So Alberti went to work and cornered the spaghetti market. Possibly he did not secure all the "pasta alimentaria" in sight, but he feels that the several tons he has on hand will last the great little tenor at least through the week heartays. As I said, Bonci arrived ahead of time, and 7 o'clock Saturday evening saw a diminutive man with a querulous voice and a large appetite registering at the Alexandria desk. The great American desert and the frijoles and flap-jacks of Texas had not diminished his longing for cooking as she is taught on the warm shores of the azure bay beneath the lee of Vesuvius. Alberti, rushing to the embrace of his fellow artist, told him first of all where the stomachic oasis could be found.

Mine Host Garau's Delmonico was not far off, and the famished frame of the tenor was still of sufficient endurance to carry him thence at a pretty rapid pace. The aforesaid Garau, smiling the smile that won't come off, had been personally presiding in his kitchen ever since the news of Bonci's arrival, and as the clan d'Italia began to gather—how fast the news spread—they were swathed in subtle and tantalizingly delicious odors wafted in through the kitchen doors. Still another surprise awaited the party, for, almost arriving on the same train, were Sig. Eduardo Lebegott and his wife, the prima-donna Adelina Tromben. Lebegott, as readers of the Musical Review will remember, was Lambardi's assistant director for two years, and altogether a young musician of attainments and much promise. After the last Lambardi season he resided for a short time in San Francisco, and thereupon accepted a call to head the new National Conservatory of Guatemala.

The Lebegotts remained in Guatemala eight months, but the failing health of Mrs. Lebegott has driven them back to the beatific airs of Southern California. Miasmatic marshes filled with malaria, sweltering heats, fierce dry winds and terrific tropical rains quickly shattered the resistance of the poor little prima-donna. As I said, Lebegott and his pretty wife walked into this assemblage little thinking of meeting any save Los Angeles friends. In Europe, Mrs. Lebegott had often sung with Bonci, and as he looked up and saw her he was transfixed, but in a moment spread his arms and cried in Italian, "My little Adina! My little Adina!" Do I have the name of the character correctly? The last work in which Tromben appeared opposite Bonci was "L'Elisir d'Amore." The Lebegotts intend to remain in Los Angeles, for the present at least.

Bonci and his wife are having a fine time here. He will sing his first concert tonight, at Simpson's, as a number of Mr. Behymer's Great Philharmonic Course. On Thursday evening he will appear in the same historic building again, this time under the auspices of the Teachers' Association. But even at that he will not have finished, for he has consented to sing the third time in the week, and will appear as soloist with the Symphony Orchestra, Friday afternoon. Those who keep up to date in musical matters look with keen anticipation upon Thursday night, as in this concert, Mr. Bonci has promised to give us a first hearing of some "Girl of the Golden West" excerpts.

THE SYMPHONY.—Mr. Hamilton is going to give, Friday afternoon, the most interesting symphony programme he has ever put together. In addition to having Bonci as the soloist he will offer as the principal orchestral number Richard Strauss's Symphonic Fantasy, "From Italy," Stanford's "Irish Rhapsody" and the Goldmark "Springtime" overture will continue to add

brightness and vivacity to a programme which is usually noted for its great seriousness.

BUSONI.—Los Angeles music lovers are over-joyed to hear that the keyboard lion of the hour, Ferruccio Busoni, is coming here for two concerts, on March 14th and 17th. Busoni's fame has long since preceded him, and so many promises have been made of his coming—which have not been fulfilled—that it is a great relief to behold billing and positive dates.

CAMPUS STILL ASTOUNDS.—Walter De Leon's overwhelming musical success, "The Campus," entered its ninth week at the Grand Opera House, with the Ferris Hartman Company, Sunday. In all probability, nothing like this great record has ever been approached by a stock organization in this country.

AT LONG BEACH.—The Philharmonic Society of Long Beach was heard in an excellent programme Monday night, at the First M. E. Church of that city. The society was assisted by the Philharmonic male quartette of Los Angeles, which includes LeRoy Jepson, Sheldon Ballinger, Harold Ostrom and Dr. J. Lester Adams. The local soloists were Mrs. W. E. Wiseman, Mrs. T. G. Harriman, A. L. Parmley and F. E. Maslen. Mrs. C. R. Mitchell accompanied. The concert, as usual, was given under the direction of Dr. C. R. Mitchell.

MATINEE MUSICALE.—The Matinee Musicale Club will present its programme, "Music of Yel Olden Days," at the Gamut Clubhouse next Tuesday afternoon. Mrs. Addie deB. Mitchell will give a paper on "Musicians I Have Known." The hostesses will be Mrs. Addie deB. Mitchell, Mrs. James H. Ballagh and Miss Ollie Beacon.

VON STEIN.—The one hundred and ninety-fifth recital of the Von Stein Academy took place at the school, Saturday, February 18th. This programme was given: Jean Hagerty, "Scherzo" (Hofmann); Stella Smoot, Sonatina Op. 36, No. 1 (Clementi); Esther Elkholtz, "Chaconne" (Roubier); Harry Slack, Sonatina Op. 55, 1 (Kuhlau); Ruth Whittington, "Scherzo" (Rohde); Lovena Smoot, Sonatina, First Movement (Kuhlau); Constance Kaplan, violin solo, "Boat Song" (Vogt); Margaret Shields, "Hungarian Dance" (Gurlitt); Virginia Woods, Sonatina Op. 88, No. 1 (Kuhlau); Blanche Perry, "Album Leaf" (Kirchner); Lillian Stahlke, waltz (Gurlitt); Ramona Baker, Sonatina Op. 55, No. 2 (Kuhlau); Emma Jones, "Curious Story" (Heller); Helen Beck, vocal solo, "In Sunny Spain" (Schleiffarth); Eleanor Gress, Sonatina, First Movement, Op. 55, No. 3 (Kuhlau); Katherine Casey, Sonatina in F (Beethoven); Anna Hayes, "Prestissimo" in D (Kolling); Bertha Swall, "Chaconne" (Roubier); Stanley Hall, Sonatina Op. 55, No. 1 (Kuhlau); Wendella Prichard, "Air de Ballet" (Chaminade); Ellen Wood, "Tarantelle" (Heller); Bertha Wood, "Valse D'Flat" (Chopin); Reta Mitchell, "Serenade" (Sinding); Dorsey Whittington, "Cradle Song" (Jacobson); Nellie Brigham, "Valse E Minor" (Chopin); Loreta Payson, "En Automne" (Moszkowski); Clarence Bates, "Dream Tangles" (Schumann); Clara Russakov, "Second Rhapsodie" (Liszt).

LOTT CONCERT.—The second recital of the Harry Clifford Lott series will be given at Cumnock Hall, on Thursday evening, February 23d. Mr. Lott's first recital, which was a miscellaneous one, demonstrated the ability of this most clever baritone. The second programme will be a decided novelty, as it is devoted almost exclusively to musical settings of poems by Rudyard Kipling. In the "Barrack Room Ballads" are found many artistic poems suitable to the aggressive ideas of Walter Damrosch, Arthur Foote and Arthur Whiting, who early discovered the possibilities of surrounding the Kipling works with artistic musical settings. The first half of the programme will be given over to these, and the latter half reserved for the "Just So" songs of Edward German. Mrs. Lott will preside at the piano. The programme, "Barrack Room Ballads": "Danny Deever," (Walter Damrosch); "On the Road to Mandalay," (Oley Speaks); "Soldier, Soldier," (Arthur Whiting); "Fuzzy Wuzzy," (Arthur Whiting); "The Eden Rose," (Arthur Whiting); "Mother o'Mine," (Frank E. Tours); "Recessional," a Victorian Ode, (Charles Fonteyn Manney). "Just So Songs": "When the Cabin Port-Holes," "The Camel's Hump," "This Uninhabited Island," "Six Honest Serving-men," "Kangaroo and Dingo," "The First Friend," "Rolling Down to Rio."

HARMONIA CLUB.—The Harmonia Club met Thursday afternoon, with Mrs. Frederick Gros, of 1218 Arapahoe street. The subject was German classics, and the composers were Bach, Handel and Haydn. The pro-

gramme included B flat Minor Prelude, Bach and final Chorus from "The Messiah." Mrs. H. G. Stratton; violin and piano, Handel Sonata, Mrs. George A. Simpson and Miss Nancy Crail; Largo, Handel, Mrs. John J. Abramson; paper on "The great B's"—Beethoven, Bach and Brahms, Miss Grace Nash; Preludes 6 and 1, Bach, Mrs. W. F. Howard; "He Shall Feed His Flock," Handel, Mrs. Frederick Gros; "Come Unto Him," Handel, Mrs. Grace Widnew Mabree; Current events, Miss Nan- nie Clayton.

The Woman's Lyric Club will give the second concert of its season at Simpson Auditorium, Friday evening, March 10th. The Brahms quintette will assist.

ALEXANDER STEWART VS. HARVEY WICKHAM.

Alex. T. Stewart, the able critic of the Oakland Enquirer, like the editor of the Pacific Coast Musical review pays his respects to the critique of the San Francisco Chronicle. Mr. Stewart, who is a brilliant violinist and splendid musician, voices his indignation as follows: "It is to be regretted that Mr. Beel's performance of yesterday's program in San Francisco, Thursday evening, should have brought forth so unjust a criticism as that published in the San Francisco 'Chronicle' of yesterday, under the name of Harvey Wickham. If the criticism had been inspired by some former rival of Mr. Beel in the teaching profession of San Francisco, it could hardly have shown more malicious intent. The writer says that San Francisco has outgrown the kind of violin playing Mr. Beel exemplified in this particular program, then San Francisco had better don its knickerbockers once again and learn its fiddle all over again. The pity of it is that San Francisco has not long ago outgrown the type of critics who display their musical ignorance, bad taste, and worst manners, in some of its daily papers."

The malicious and musically inane so-called criticisms of Mr. Beel's San Francisco concerts which appeared in a San Francisco daily paper have aroused almost universal resentment among people interested in music on both sides of the bay. Aside from the petty spite displayed therein the writings are so devoid of musical truth as to be positively ridiculous. Dignified criticism based on a wide knowledge of the musical art, although it may not always be in agreement with the opinion of others, is always in place. Any public performer is open to and must expect that. But a caricature of criticism, such as the articles under discussion, bearing every evidence of having been inspired by someone to whose peace of mind Mr. Beel's reappearance in the musical world of California is disturbing, should have no place in a newspaper which professes to hold a dignified place in the journalistic profession.

The pupils of Miss Noble, who teaches the Carrie Dunning method for beginners, gave the following program at the California Conservatory of Music, recently: Part I.—Class Song, Sight Reading, Isabel Avila—Olive Ennis; Time Exercise, Walter Levison; Rhythm Pictures—The Tulip, Anita Avila, Isabel Avila, The Umbrella, Olive Ennis, Walter Levison, Austin Wood; Ear Training, Marian Malcom; Transposition of Same Melody, Austin Wood; Major Diatonic Scale, written in any key, Olive Ennis; Intervals, Austin Wood; Tonic Triads, Anita and Isabel Avila; Melody in D major transposed to any minor key; Memory exercise, Fortune Boukofsky. Part II. Trio—"Frankness" (Reinhold); Isabel and Anita Avila, Miss Noble; The Owl (Swift), Johnny and His Drum (Swift), Anita Avila; Picking Posies (Orth), Austin Wood; Duett—Pastorale Enfantine (Chaminade), Marian Malcom, Fortune Boukofsky; Sparkling Eyes (Bert Anthony), Fortune Boukofsky; Brownies Dance (Martin), Two Birds (Martin), The Spinning Song (Ellmenreich), Marian Malcom; Trio—No. 1, Journey in Music Land (Barbour), Olive Ennis, Walter Levison, Miss Noble; Interesting Facts in the Life of Mozart, Anita and Isabel Avila; Air de Don Juan (Mozart), The Dance (Rhode), Isabel Avila; Trio—Valse, Op. 100 (Streaberg), Marian Malcom, Fortune Boukofsky, Austin Wood.

The following program was given at the Herman Genss Academy of Music, 2312 Clay street, on Monday evening, February 20th: Beethoven—Concerto for Piano and Orchestra, Op. 37, C Minor, Cadenza by Carl Reinecke, Miss Charlott Hopperstead; Mendelssohn—Concerto for Piano and Orchestra, Op. 25, G Minor, Miss Mildred Turner; Chopin—Concerto for Piano and Orchestra, Op. 11, E Minor, Miss Seta Stewart.

ORPHEUM.

Elbert Hubbard's victory over the Orpheum audiences is complete. They seem to hang on his every word and his utterances are closely punctuated by them with applause and laughter. For the second and last week of his engagement which begins next Sunday matinee, Fra Elbertus will deliver a new series of "Heart to Heart Talks." The Four Huntings, consisting of the original quartette of the family Lew Hollis, Tony and John, the best singers and dancers in their particular line on the stage will present their merry tom-foolery "The Fool House." After starring in first-class Eastern Theatres for the past two years they return to vaudeville for a limited tour of the Orpheum Circuit. Mike Bernard, a champion Ragtime player of the world and Willie Weston, America's foremost singer of character songs, will be an enjoyable feature of the new bill. Mr. and Mrs. Jimmie Barry, who have firmly established their popularity in the leading vaudeville theatres of this country will introduce their rural comedy skit, "At Hensfoot Corner," which is a delightfully amusing entertainment. Harry Armstrong's latest one-act play "The Fire Commissioner" will receive its first presentation in this city. It hits at no party or locality, but is simply a virile plea of affairs pertaining to the lives and safety of American citizens. Its cast will include those favorite players, Frederick Watson, Milton Boyle, Herbert Sears and Marion Day. The Daylight Motion Pictures continue to be one of the most interesting and popular incidents of the programme. Next week will be the last of the Empire Comedy Four, Walter Graham and his Manikin Music Hall and Bird Millman and her premiere wire artists.

The Pacific Coast Musical Review is in receipt of the Bulletin of the San Francisco Musical Club for March. During this month there are announced three important musical events. The first represents a program of Scandinavian composers at which the participating members included Miss Alma Birmingham, Miss Claude King, Mrs. Byron McDonald, Mrs. Mathilde Wismer, Mrs. George Winchester and the Ladies Double Trio. This first event took place on Thursday morning, March 2d. On March 13th, the San Francisco Musical Club presents Mrs. Edward MacDowell in her lecture recital "MacDowell and His Ideals" at the Young Men's Christian Association Hall. The third event of the month will take place on March 16th and will consist of a program of compositions by French composers. The members participating will be Mrs. Lillian Devendorf, Mrs. Warren H. Hord, Mrs. George E. McCrea, Mrs. Richard Rees, Mrs. William Ritter, Mrs. Ruben L. Ulsh, Miss Florence Warden, assisted by Miss Ruth Sharon.

The Sorosis Club of San Francisco opened its new home at 536 Sutter street on Monday afternoon, February 27th. An interesting musical program was one of the features of the afternoon's events. The music was in charge of Mrs. Oscar Mansfeldt, head of the music committee.

The Pacific Coast Musical Society celebrated its first birthday at the White and Gold room of the St. Francis Hotel on Saturday afternoon, February 25th. A very delightful musical program was rendered on this occasion and the society has every reason to feel proud of its year's record which surpasses anything in California musical club annals.

The following program was given at the residence of Mrs. Hazel Knowles Marshall, 2519 1/2 Durant Avenue, Berkeley, on Tuesday, February 21st. Both Mrs. Marshall and Miss Eggers are excellent musicians and Mr. Marshall is a very musicianly accompanist. The program: (a) Si t' Intendo (Caldara), (b) Fruhlingsglaube (Mendelssohn), (c) Nacht und Traume (Schubert), Miss Meta Eggers; Sonata, C minor (Grieg), Mrs. Hazel Knowles Marshall; (a) Mondnacht (Schumann), (b) Italien (Mendelssohn), (c) Es muss ein Wunderbares sein (Liszt), Miss Meta Eggers; Concerto Opus 2 (Arensky), Mrs. Hazel Knowles Marshall, Mr. John A. Marshall accompanying.

When the Russian Symphony Orchestra plays here we shall hear not only some of the modern Russian works but also by American composers for Manager Greenbaum has decided to produce here Victor Herbert's "Irish Rhapsodie" and Edgar Stillman Kelly's Chinese Suite "Alladin." This orchestra will play for us the beautiful "Nutcracker Suite" by Tchaikowsky which has never before been given here with the original orchestration which calls for a "Celeste." There are but three of these instruments in this country. It is like a piano but the keys strike tubes of glass instead of strings and the effect in certain passages is quite unique just as is the harp when the tone color requires it. The Russians also carry a varied collection of Caucasian tympani and percussion instruments.

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SPECIAL NOTICE.—In February there will be installed in Kohler & Chase Hall one of the finest Aeolian Pipe Organs in America. This wonderful organ is divided into three parts, one on each side of the stage, and the Echo organ in the rear of the hall. The organ has required over a year for its construction and is to cost nearly \$25,000.

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THE THIRD HOFMANN CONCERT.—Josef Hofmann, if he had never played in San Francisco before, gave reason at his recital on Sunday afternoon, February 26th, in the Columbia Theatre, why he should be long remembered by the lovers of the musical art who were fortunate enough to be present. Taking all things together the importance of the event rested not so much on the interpretations of the numbers on his program as illustrative of his scope; it was made important by calling notice anew to the infinite value of attention to the smaller things in music—the minutiae—as indispensable means to the production of the greatest effect. This is the lesson that is taught all along the pleasant paths of all the arts—in the pictorial art that drawing is the proper basis of achievement worthy to be entitled as achievement. In literature, that the selection of words with thorough care makes the substructure of clear writing; in music, vocal or instrumental, that the greater is merely the sum of all the lesser parts.

What are the smaller things here included? Technique for instance in all its ramifications, not only the ability to perform with proper digital speed and accuracy but also absolute control of each branch of the performance, so that the artist shall have at ready control every possible accessory to producing the finest effects. No one can play well without technique and, unfortunately, the great majority cannot play with it, in such a manner as to move hearers to any large degree of enthusiasm if they think discriminatingly.

Hofmann knows the ins and outs, the methods of producing tones, the best uses of the pedals, and his fingers have been so trained in every possible form or figure of collections of notes that they are instinctively his to use without hesitation. In other words he has acquired the facility of the music box to begin with. What he has to add, of his own conscious volition in each instance is the greater thing—the exercise of moods, of imagination and the ever present necessity of listening with the keenest imaginable hearing to what he actually is doing each successive second. This puts him in the class of the painter of a great landscape who lays on color reverently, seeing what is taking place instantly and ready to rectify if the harmony of the picture is impaired; in the class of Alexander Pope in word placing for instance.

Sunday afternoon last Hofmann realized what fullness there was in his moods and in his imagination and in his intentness of hearing. Then his technique was added and the effect was simply ravishing in the production of the purely picturesque, which is probably the limit of the piano's average capacity, as the grandeur of music cannot come from any single instrument and especially from the piano, where a fortissimo effect generally is characterized necessarily more by violence than by the accretion of possibilities in a number of voices, or in the many sided orchestra.

The Hofmann selections gave opportunity to present the many forms of playing that are productive of the purely picturesque. He can subordinate the accompanying adornments to the integrity on the theme and carry both with wonderful clearness and with absolutely convincing effect. He has the best balanced idea and use of the staccato as a foil to the legato and carries both along in very difficult passages to perfection simultaneously. He has delicacy of shading in runs and the difficult picking out of accents in rapid runs perfectly—the high lights of musicianship. He has the sustained single tone, produced without seeming effort of force-muscular energy, and that tone holds its place among other sounds with singular tenacity. The tonal effects are his, generally speaking, except the greatest possibilities of the fortissimo, and not two pianists in a generation have that.

Each of his tone pictures at the Sunday recital was lovely. He played the following to an audience that was insistent for more and more: Bach-Taussig, Tocata and Fugue; Mozart-Goubrou, Pastorale; Beethoven's Sonata, Op. 111; C sharp minor, Scherzo; the C sharp minor Nocturne and Chant Polonaise by Chopin; Fantasie in C major by Schumann; two selections by Josef Hofmann, Scene de Ballet and Berceuse; the

Rubinstein Study in E flat major and the Magic Fire of Wagner, as an encore.

The impression that Hofmann made was new. Each year sees his ripening and he is better now than ever before. No musical student can afford to lose any one of his performances where it is possible to hear him.

DAVID H. WALKER.

SAN FRANCISCO CHORAL SOCIETY CONCERT.—The San Francisco Choral Society under the direction of Paul Steindorff gave a concert at Christian Science Hall on Friday evening, February 24th. The society is growing constantly in artistic efficiency and power and gave an excellent reading of the Cantata "Fair Ellen" by Max Bruch. The assisting soloists on this occasion were Lowell Redfield, baritone; Franklin Carter, violin; and Miss Ella R. Atkinson, soprano. Miss Atkinson was in especially fine voice and aroused the audience to enthusiastic applause. Mr. Carter was not quite in his usual trim and we know that he can do much better. Owing to another concert taking place on the same evening the writer could not hear Mr. Carter's second group of selections and it would therefore be unjust to judge him from his first selection. Paul Steindorff conducted with his usual suavity and ease. The audience was delighted with the performance. The complete program was as follows: Part I—March from "Tannhauser" (Wagner); (a) Vulcan's Song (Gounod), (b) Thoughts Have Wings (Liza Lehmann), (c) A Voice on the Winds (W. A. Sabin), Mr. Lowell Redfield, baritone; Mrs. Lowell Redfield at the piano; Chorus (a) The Brook (MacDowell), (b) Awake, Awake—from The "Meistersinger" (Wagner), Russian Airs (Wieniawsky), Mr. Franklin Carter, violin, Mrs. Franklin Carter at the piano; (a) Springtime (Taylor), (b) Spring (Oscar Weil), (c) Chanson Provencale (Del 'Acqua), Miss Ella Atkinson, soprano, Mr. Wm. Goodrum at the Piano; Chorus—Bells of St. Michaels Tower (Knyvet-Stewart), (a) Aria (Lotti), (b) Minuet (Mozart), Mr. Franklin Carter, violin, Mrs. Franklin Carter at the piano. Part II—Cantata—Fair Ellen (Max Bruch), Soprano (Miss Atkinson), Baritone (Mr. Redfield), Piano (Mr. Goodrum).

THE ENCARNACAO CONCERT.—Cav. Ricardo A. de S. Encarnacao, basso cantante, gave a concert at Kohler & Chase Hall on Friday evening, February 25th, which proved to be quite an artistic success. A large audience was in attendance which revealed its delight by frequent outbursts of applause. The program on this occasion was exclusively operatic, containing a series of arias from old as well as new grand operatic works. Mr. Encarnacao demonstrated that he is an excellent operatic singer who possesses the necessary volume of voice and the requisite temperament to bring out the operatic spirit to a marked degree

His voice is also of a ringing and solid quality which displays the melodic character of an operatic aria in a most delightful manner. He also understands how to obtain the desired effect from sustained notes. Mr. Encarnacao is a serious student and his work demonstrates the fact that in selecting operatic interpretations as a specialty he has fathomed all the various requisites of the art and in rhythmic sway and tonal coloring he has achieved considerable authority. We are not backward in stating that Mr. Encarnacao has reason to feel gratified with the success he achieved on this occasion. The program was as follows: Part I—Suo Padre—Aida—Sortita d'Amonasro (G. Verdi)



CAV. RICARDO A. DE S. ENCARNACAO
Basso Cantante

Dio Passente—Faust—Aria (C. Gounod), Son la Spirito—Mefistofeles—Ballata del fischio (Arrigo Boito), Come dal Ciel—Macbeth—Recit. and Cavatina (G. Verdi), Si tu m'aimais—Ballade (Luigi Denza), Votre toast signeurs—Carmen—Chanson du Toreador (G. Bizet). Part II—La lullaxia ha cessado—La Tempestad—Monologo (Ruperto Chapi), Vi raxisa—La Sonambula—Recit. and cavatina (V. Bellini), Vecchia zimarra—Boheme—Arietta (G. Puccini), E il foglio io segnero—Salvatore Rosa—Grand'aria drammatica (A. C. Gomes), Si puo, signore—I. Pagliacci—Prologo (R. Leoncavallo), Quando era o paggio—Falstaff—Arrietta (G. Verdi). Louis Eaton was the accompanist and proved to be that sterling musician for which he is so well known.

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No. 7. Melody Divided Between the Hands—The extended positions are confined chiefly to the left hand. An excellent recital number. Besides the specific purpose to which each of these studies is devoted, all are most excellently adapted to the special study of the Pedal.

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Book I. The Scales, (Major and Minor); Broken Triads, Rhythmic Exercises, Holding Notes (accompanied by a moving passage); Four Voiced (Choral) Group in various Rhythmic forms; Triad Passages for both hands, in the Major and Minor Modes.

Book II. Chord Passages (rhythmically varied); the Scales combined with chord passages; special study of Four-voice playing, (varied for wrist and fore-arm practice); the Arpeggio and Scale (rhythmically varied for accent); studies in Touch (Legato, Portamento, Staccato); Broken chord groups (for both hands).

Book III. The Scale (in Canonic Form); Long Arpeggios; Study of Double Thirds; Two Notes Against Three; Various exercises for the Staccato touch; Octaves (wrist exercise); the Trill; Chord playing with resolving dominant and diminished sevenths; Exercises in extended Chopin positions for stretching the fingers; Double thirds in extended Scale passages; Cadential use of the Augmented sixth chords.

While the study of the material here outlined is of great value for technical development, it is no less so in the thoroughly practical knowledge that results in:

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ANN TASKER WITH MADAME SHERRY.

Ann Tasker, who will be well remembered as a member of the Idora Park Company, is prima donna of the Madame Sherry Company that will visit the Columbia Theatre next week. Paul Steindorff is the one who discovered Miss Tasker and who rejoices mostly over her triumph. While the company played in Toledo, the following enthusiastic endorsement was published about Miss Tasker in the Toledo Blade by Rodney Lee: "Toledo is raving over a new comic opera prima donna, who dropped from the Lord knows where" (for shame! Mr. Lee, to talk like that about Oakland and Idora Park!) "and in an instant completely captivated the immense audience assembled last night at the Valentine to see Madame Sherry. She's as pretty as a picture, is petite Ann Tasker, has a voice like a bird, can dance like a sprite, and, strange to say, she can really act! Isn't that a wonderful combination? And the bewitching young artist is so unconscious of herself that she really seems the character she is playing, that of a demure, convent-bred girl suddenly thrown into the bright lights of Broadway. She is an apt pupil and quickly learns the ways of the world. She promptly falls in love, and after many rapid changes of fortune is wed by the man on whom her virgin affections have been bestowed. Miss Tasker not only acts the part with charming naïveté and simplicity, but she sings various songs allotted to her with rare skill and delightful effect, her clear, high soprano voice being admirably suited to the requirements of the difficult music. Her dancing is full of youthful grace and beauty. There is an unstudied abandon, a seeming enjoyment in the graceful movements, a thorough knowledge of her art that can make her every number an unalloyed joy. Ann Tasker is the one big hit of the performance."

Another member of the company familiar to San Franciscans is Dorothy Morton, formerly at Fischer's Theatre with Kolb & Dill. If the New York managers think of all our local celebrities as well as of Ann Tasker and Dorothy Morton whom they send back to us at two dollars per, California has no reason to complain as to the recognition of its artists, but it is rather tough to pay two dollars when one used to pay only fifty cents. However, maybe it is worth the price.

THE PURPOSE OF A PLAYWRIGHT.

In Henry Arthur Jones's latest play, which bears the clumsy title of "We can't be as Bad as All That," and which was produced at the Nazimova Theatre, there is a mixture of satire on London fashionable society, melodramatic method, and didacticism, together with some effective touches of well-drawn character. This piece does not require detailed analysis here, but the presentment of it does prompt the suggestion that its able and clever author might make himself more clearly understood by the public if he would state exactly what it is that he purposes or hopes to accomplish by theatrical deliverances which, made at considerable length and with much ingenuity, appear to contain nothing more than the intimation that "evil communications corrupt good manners," and that it would be wise to "awake to righteousness and sin not." If no object is in view more important than that, it would seem as though a place might be found more suitable than the theatre is for the display and moral castigation of persons sufficiently offensive in actual life to deserve exclusion from works of genial art.—William Winter, in "Harper's Weekly."

THE MUSIC OF HUMPERDINCK.

Engelbrt Humperdinck is a singularly fortunate composer. He is the only living music-maker who is permitted by the public and the critics to employ quite openly the style of Wagner without incurring their reproof. The result is unique. It offers the spectacle of a composer of our own time writing with entire frankness and nonchalance, and as by special warrant, in the manner of Wagner, employing his harmonic devices, his instrumental colors, his method of putting a score together—and (to resort to a contemporary elocution perfect and unequalled for condensed expressiveness) "getting away with it." That fact is sufficient in itself to confer upon Mr. Humperdinck distinction of a peculiar kind. Wagner has had descendants enough, in all conscience, within the last quarter-century; but what one of them has been able to pattern so closely after him and at the same time to win the degree of respect and admiration, the sincere affection, indeed, that is indisputably the portion of the composer whose "Hansel und Gretel" is close to the hearts of us all, and who only the other day won an authentic triumph with his newest work, "Königskinder?" It is no esoteric truth, known only to the initiate, that Mr. Humperdinck writes as much like Wagner as it is possible for anyone to write without Wagner's genius—it is a recognized and admitted fact. There is the astonishing aspect of the case; that Mr. Humperdinck goes on blithely turning out music that is saturated with Wagner's influence, and

yet provokes, not censure, but praise, affection, hearty admiration.

The explanation of this surprising state of affairs is probably to be found in Mr. Humperdinck's true and persuasive gift of melody. He knows how to evolve melodic ideas which, while they have enough obviousness and enough sentiment to win the popular heart, have at the same time enough of distinction to compel the regard of the connoisseur. It is not likely that any of these tunes will go singing or thundering down the corridors of Time. They have charm, they have simplicity, they have winsome sweetness or hearty, whole-souled vigor; but they lack the passion, the eloquence, the elemental potency, the beauty—which we recognize as the stamp of inspiration that is first-rate.—Lawrence Gilman, in "Harper's Weekly."

GEOGRAPHY AND LANDSCAPE IN MUSIC.

Set the undeniably captivating "Spanish Rhapsodie" of Chabrier beside D'Indy's "Summer Day on the Mountain"; set Charpentier's "Impressions of Italy" beside Loeffler's "The Pool"; set Debussy's "Iberia" beside his "Rondes de Printemps"; which makes the profounder address to the imagination; the vivid and faithful representation of geographic traits—the communication of a particular atmosphere and environment; or the suggestion of a mood or aspect of Nature which has no specific relation to the map? D'Indy's Mountain under various summer aspects might be in the Tyrol or in New Hampshire; Loeffler's Pool might be in Normandy or in Massachusetts; the spring-time landscape of which Debussy sings might be in England, or in Brittany, or in Bohemia, or it might be visible from the window of the dweller in a New Jersey suburb. To write music that aims to be specifically and definitely local is necessarily to commit oneself to the employment of rhythms, melodic forms, orchestral colors, that may or may not be congenial to one's own habit of artistic speech; their employment is almost inevitably a "tour de force," rather than a spontaneous utterance of personal vision and emotion. To write with the deliberate intention of suggesting a particular section of the map is to bind oneself to more or less rigid formulas. If you would impart a sense of Spain, you are bound to employ certain dance rhythms certain instrumental timbres, which are as inevitable in any tonal representation of Spain as are the tourist cap, the monocle, and the gaiters in the costume of the stage Englishman of ancient farce. They are expected and inescapable; and as not every composer who elects to tell us of Spain is suited by natural affinity to employ happily the musical idioms that are associated with it, there is nothing surprising in the fact that he should produce music which interests and entertains us as an exercise, relatively successful or futile, rather than persuades us as an expression of some profound and individual conviction of the loveliness or the majesty or the pathos of the natural world—the natural world that is outside the influence or manners and customs and boundary lines. Nor does it follow that when the composer is native to the country which he chooses to portray, music of first-class quality will result; the more he limits the sources of his inspiration, the more he limits its power, its depth, and its range of appeal. Lawrence Gilman in "Harper's Weekly."

Miss Margaret Jarman, the splendid contralto soloist who appeared here with such brilliant success as a member of the Bevani Opera Company and who is a pupil of Achille Alberti, has had several offers for the coming season from prominent Eastern managers and among them were several very flattering propositions. Miss Jarman is now devoting herself to a serious course of study in order to enlarge and complete her operatic repertoire under the masterly supervision of Signor Alberti in Los Angeles. For the beginning of the new season, some time this Fall, Miss Jarman has been engaged to sing the role of Carmen in which character she is bound to make an immediate impression by reason of her splendid conception of the part.

Miss Phyllida Ashley, daughter and pupil of Mrs. Blanche Ashley, gave a piano recital at Athens Hall, Berkeley, on Saturday afternoon, February 11th. Miss Ashley has long been recognized as one of the most talented girl pianists in this vicinity, possessing a remarkably reliable memory, decidedly pronounced temperament and musically interpretation. The Dohnanyi Fugue was given by her for the first time in public on this occasion and created a great deal of enthusiasm. The program was very taxing and unusually serious and was rendered with considerable interpretative and technical skill. Mrs. Ashley expects her daughter to go abroad soon in order to absorb some musical atmosphere. The program appeared in the last issue of this paper.

THE BERINGER CLUB'S EIGHTEENTH RECITAL...

The Beringer Club announces its opening concert for the fourth season on Tuesday evening, March 7th at Century Club Hall, corner Franklin and Sutter streets. The Club, under the direction of Madame Joseph Beringer, has now been prominently before the public for several years and has done and is doing some effective work in the matter of creating interest among the students for musical events. The following elaborate program will be presented on Tuesday evening: Impromptu (op. 142, No. 3) Variations (Schubert), (arranged for two pianos by Mueller Reuter), Misses Sadie Bultmann and Zdenka Buben; Piano—Pastorale varie (Mozart), Miss Marie Sheehan; Vocal—(a) Serenade (Ruy Blas) (Weberlin), (b) "Parla" (Arditi), Miss Stella Coughlin;



MISS IRENE DE MARTINI

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MAX FIGMAN AT THE ALCAZAR.

Max Figman, than whom there is not a more talented or popular comedian on the American stage, will open a brief engagement at the Alcazar Theater next Monday evening in "The Man on the Box," the play with which his fame is mostly identified. He will be supported by Lolita Robertson and the Alcazar players. "The Man on the Box" is Grace Furniss Livingston's dramatization of Harold McGrath's noted novel similarly titled, and for three consecutive seasons Mr. Figman played its principal character in high-priced theatres throughout the United States.

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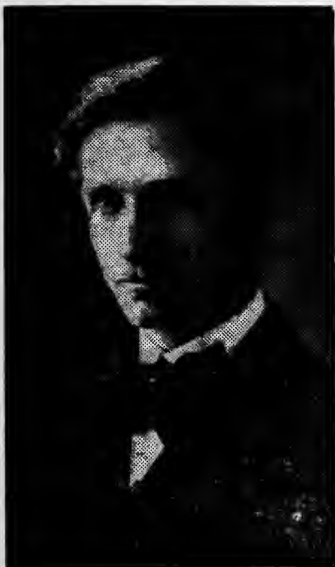
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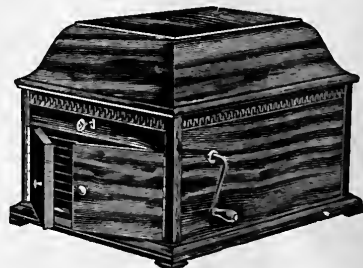
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VOL. XIX. No. 24.

SAN FRANCISCO, SATURDAY, MARCH 11, 1911.

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URING the course of a musical season it becomes now and then necessary to attract the attention of the musical public in an extraordinary manner toward a musical giant who is about to visit the vicinity wherein a real musical journal is active. While we are fully aware of the fact that all serious musicians and music students who read musical papers have heard of FERRUCIO BUSONI, the extraordinary master pianist, there are many of our readers and their friends who do not keep sufficiently well informed on musical topics of the day to realize the importance and the wonderful opportunity that is associated with BUSONI'S Pacific Coast visit this season. Standing at the head of pianistic art, having aroused the musical world of Europe and Eastern America to a frenzy of enthusiasm, having inspired the most conventional critics to write reams of unqualified praise, and in fact having proven his title to MASTER PIANIST of the deepest, sincerest and most gigantic proportions, FERRUCIO BUSONI comes to us at the height of his glory, in the zenith of his immense power and at the culmination of years of evolutionary work. In order to make every musical enthusiast who reads this paper understand the necessity of hearing BUSONI, who is the only one of the pianistic giants of the world whom we have had no opportunity of hearing on the Pacific Coast, we take these unusual means to impress upon his mind the fact that for the sake of San Francisco's and the Pacific Coast's musical reputation, it becomes necessary to pack the BUSONI concerts to the doors. In conclusion, we desire to state that this is not a paid advertisement, but a voluntary endorsement on the part of this paper which the remarkable personality of the artist has inspired.

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Quite often we hear a number of people endeavoring to injure a certain piano used by an artist at a concert. In most instances when such complaints come to our ears we find that they are based upon imaginary facts. A great many people when they cannot find any fault with the artist simply must say something unpleasant and so they hammer away at the poor, innocent piano. Often certain people are directly interested in the instruments carried by a rival firm and think that by unjustly criticising an instrument they are able to sell a piano from the various warerooms of the rival house. As a rule the instrument furnished an artist at a public concert is well taken care of and especially prepared for the occasion. The manufacturer and the dealer know very well that such a piano must withstand the criticism of everyone who uses a different instrument and naturally efforts are made to present such an instrument to its best advantage. But some people have formed such deep rooted prejudices against an instrument either because they imagine it to have been badly treated by the firm who sells it, or because they have become very fond of pianos which they have purchased and which they sell, perhaps, on commission, that they can not see any good in a piano other than the one they recommend. As a rule the public would never feel less delighted with the performance. There are of course instances when a piano does not sound as well as it should. This is usually due to careless handling. A piano needs just as much care as a dress or an automobile or the human body, if it is expected to give permanent satisfaction. A great injustice is done by people who wantonly condemn an instrument without due consideration of the reputation and the professional standing of the same.

The Pacific Coast Musical Review is in receipt of a letter from W. H. Leahy, the indefatigable and enthusiastic California impressario, in which he states that Tetrizzini is having the same wonderful success everywhere. He adds that not since the days of Patti have such audiences gathered to hear any singer. Madame Tetrizzini is continuing to be in splendid health and voice. The New York concert is scheduled for March 6th at Carnegie Hall.

Since Busoni's visit to the Pacific Coast is now definitely assured and the dates announced, we would like to suggest that he favor us with some of his famous Bach interpretations which have electrified Europe and the East.

BONCI IS GIVEN A TREMENDOUS OVATION

By ALFRED METZGER

Those who are familiar with the character of public triumphs are well aware of the fact that it is easier to

Elbert Hubbard Writes About "Music in a Factory" Especially for the Pacific Coast Musical Review



HE Roycroft shop is situated in the village of East Aurora, New York. Working in this shop are about five hundred people, many of them boys and girls. In order to make it attractive for them, and so they will not

stray away to the cities we provide various amusements. One of the principal sources of enjoyment with us is music. We have a Musical Director who is constantly on the lookout for budding talent among our workers. We have a brass band of forty pieces; an orchestra; a Little German band for the benefit of the agrarians and a Choral Society. The brass band has a club room and practicing rooms of its own. It plays at neighboring fairs and festivals and has managed to accumulate a nice little bank account, after paying for uniforms and instruments.

We find that music is not only a great source of pleasure but as an educational factor it deserves to rank high. Some of our boys are so-called "bad

ones" that is, they are good boys who have done the wrong thing. But when you get one of these "bad boys" in the band intent on learning to do his part, he braces up and is really transformed in character. From May to October our band plays twice a week, evenings on the Roycroft Campus. These concerts are free, and are often attended by farmers who drive with their families for twenty miles to hear our boys play. I have noticed that band practice out of doors especially is a very healthful exercise, outside of the moral and mental stimulus. Music is being used in many hospitals for its hygienic benefits; and my experience is that music in a factory is a mighty good investment.

What this world needs is more music—and music is only harmony expressed in sound. From harmony in sound is but a step to harmony in thought, and there follows harmony in action. Let music redeem the world. Personally I find music a rest, a benefit and a benediction.

ELBERT HUBBARD.

score a success as a member of a grand opera company, or a theatrical troupe when the various scenic and other accessories help in covering up discrepancies of all kinds. When an artist appears upon the concert platform, only supported by a piano, he is confronted with the most serious problem in artistic achievements. Here he can not fake. Here he can not pretend. Before many moments have passed it must become evident to an intelligent listener whether an artist really knows something or whether he merely pretends to know something. The masses may applaud, the enthusiasts may shout and cheer, the managers may advertise and boom; but those who have studied the art can not be fooled, when it comes to the appearance of a vocalist or instrumentalist upon the concert platform. Here also the critic can not dissemble. His reports of a concert reveal his ignorance much sooner and much more glaringly than his reports of an operatic or theatrical performance. Much may be hidden beneath generalities and writing around the subject in the case of ensemble productions, but when one artist stands before the people and expounds one certain phase of the art and the reporter is called upon to chronicle the fact whether he made a success or whether he made a failure, and why he was either successful or unsuccessful, then the test usually demands the exposure of the writer whether he likes it or not. And so the artist who alone has to fight out this question as to real knowledge or assumed knowledge cannot find a more severe test than this appearance in concert where he simply must show whether or not his reputation as an artist is based upon realities or upon imagination.

We are delighted to be able to state that Bonci gave perfectly satisfactory evidence of the justice of his reputation as the greatest lyric tenor in the world today. That is to say, as far as the writer personally is aware of. We even do not hesitate to state furthermore that we have heard no tenor during the twenty years of our experience as writer on musical subjects who gave quite as much satisfaction in concert as Bonci did, except one, namely, Jean de Reszke, and he was not a lyric tenor. So knowing all the great tenors of the present day and having heard most of them we do not hesitate to pronounce Bonci the peer of all of those whom we heard. As this paper does not believe in comparisons, but considers every great artist of sufficient importance to stand upon his own merit without being compared with anyone else, we think this statement of sufficient strength to definitely fix our estimate of the greatness of Alessandro Bonci. To fully explain our attitude in this matter it becomes necessary to go into details as to Mr. Bonci's art. What this great artist really has come to us for is to demonstrate the art of singing. Everyone in the musical world whom we have heard speaking of Bonci, and among these were several of the world's greatest artists, were emphatic in their statements that Bonci was an exquisite exponent of the art of singing. Now, since the art of singing is Mr. Bonci's vehicle of expression, and since he has been sent into the world

to preach this one particular art, we believe it entirely uncalled for for anyone to criticise him as to his relation to declamatory art. He does not mean to be an exponent of declamatory art. To him, very likely, declamatory art has no vocal value. He is pre-eminently a singer and since he proclaims himself a singer pure and simple, we, if we desire to criticise justly and impartially, can only regard him from the standpoint of a singer, and from this point of view, Mr. Bonci must satisfy even the most particular connoisseurs. He is a singer of the most exquisite refinement.

Singing as defined in Webster's Dictionary means "to utter with musical modulation of the voice." Surely no one can meet these requirements better than Bonci. He modulates his voice so suavely, so exquisitely musically, so perfectly conscious of the most artistic shades and colors that it would be indeed difficult to suggest any improvement. Indeed we could not think of any better illustration of beautiful singing than simply an imitation of Bonci's manner of singing. We also can not agree with those people who find fault with Bonci's voice. It is a genuine lyric tenor of singular sweetness and often mellowness. It possesses all the qualities of a genuine lyric tenor. It is not a freak voice—it is a natural lyric tenor voice which has been carefully cultivated. If we set our vocal standard by the freak voices only, that is to say, by voices that are possessed only by one or two individuals in a century, this world would be in a pretty state. Mr. Bonci possesses a voice of every artistic possibility for the exposition of genuine singing. He uses it with a finesse that is simply inspiring and thrilling. He arouses his audience to a frenzy of delight and what in the world can any artist or critic want more? His entire program was one continuous demonstration of how to sing. Anyone watching Bonci can learn more in five minutes as to the correct manner of singing than many a teacher could impart in several lessons. His enunciation is delightfully clear and distinct, even his English is far superior to that of any other Italian or French artist we have ever heard. His tone emission is easy and pure. His intonation is absolutely clean. He never shouted once during the two hours of his concert. There was many an opportunity for him to hold on to a high note and bring down the house, but he never took advantage of this opportunity. On the contrary he gave a splendid illustration of the art of bel canto and especially of that portion of it which demands the use of the mezzo voce (half voice). Here he often held a note for several bars, which is one of the most difficult feats in the art of singing.

There is nothing which the writer could possibly find fault with in the exposition of the vocal art such as it is revealed by Alessandro Bonci. We know of no tenor who is equal to him in concert singing and we know of no man who is superior to him in this particular display of real vocal art. It is a delight to hear him. Indeed it is exhilarating to watch him and when we say that

(Continued on Page 10.)



By CHARLES MALLORY DUTTON

Berlin, February 12, 1911.

Of the three numbers which were offered at the seventh Philharmonic concert, namely, the "Anakreon" Overture by Cherubini, the piano concerto in F Minor (op. 114) by Max Reger, and the Seventh Symphony by Beethoven, the Reger concerto was the attraction of the concert, as it was given for the first time in Berlin, and was played by Frieda Knast-Hodapp. It would be difficult to sum up this ultra-modern piano concerto in a short space, for the work, as a whole, is highly polyphonic, and musically abstruse in most parts. Although there are moments which might be described as beautiful in the second movement, were it not for the fact that most of the melodies are destroyed by a continual succession of modulations or passing notes, which seem never to arrive at any definite conclusion or resolution. The new concerto which is not very pianistic, is not comparable with the Brahms or the Tschalkowsky, or the new Balakirew piano concertos as a concert number for the very few tangible themes to be found throughout the composition are so chopped up, and indefinitely developed, that the work as a whole fails to hold the attention of an audience. One can reconcile himself to almost any amount of surging, musical dissonances, if he can only get a faint glimpse of blue sky in the dim distance, as it were, but everything Dr. Reger has offered Berlin this winter from his "Hundredth Psalm" down to his piano-quartette (in which he played the piano part), and finally his piano concerto, the one prevailing element throughout all of his compositions is eternal chaos!

When he gave his Piano Quartette he was frightfully hissed by most of the audience, and at the close of the piano concerto at the Public Rehearsal of the Philharmonic concert, the hissing was so great, when Dr. Reger rose to bow from his loggia, that he was forced to leave, and at the final concert the next evening, he was not to be found anywhere. However, Madame Hodapp, proved herself an admirable pianist in many ways, and the most difficult passages in the concerto were compassed with ease and assurance.

* * *

BALAKIREW EVENING.—And now a few words with regard to the Balakirew piano concerto, which was heard in January for the first time, outside of Russia. The entire evening was devoted to the three important works of this very musical, modern Russian composer. The programme opened with his Overture to "King Lear" which, towards the close of the work, reached dramatic heights, most pathetic, and very characteristic of the life and wanderings of the forlorn King. Such strange, somber melodies, intense passion, and high imagination in this picturesque modern overture! In the new Balakirew piano concerto which was played by Leonid Kreutzer, we found a work imbued with rich coloring both for piano and orchestra, and the concerto impressed the audience most favorably, for the music is so human in quality throughout and thoroughly playable. The work is in four movements, and opens with a beautiful "Largo" which strikes deep down into the hearts of the audience. Even in the second movement (Scherzo-Vivo), the composer's end and aim is beauty, which indeed is the chief characteristic of all of Balakirew's music. In this Scherzo one not only heard but saw the little fairies dancing to the gentle rhythm of silver triangles in the pale moonlight, and although the third and fourth movements were strong and rich in melodies, and well balanced, the Scherzo seemed to be the most inspired part of the concerto. The Balakirew Symphony in C Major is an example of what has been accomplished with the modern orchestra, and although there were at times during the work a lack of vital melody, such as we are accustomed to in the Beethoven Symphonies, still the great wealth of emotional beauty, and the glowing color throughout this symphony more than compensated for any defects in pure melody, and unlike a Beethoven Symphony, the work is very subjective and Oriental in coloring.

FRITZ KREISLER.—It seems to me that the keynote to Kreisler's greatness, is that he plays directly into the hearts and souls of the people. Through the medium of his violin, all that is divine in music becomes human, for he reduces the highest thoughts which are to be found in music, to the level and the needs of the common people. Bach, as we know him today, is for the cultivated few, but when Kreisler interprets him, he becomes at once, far-reaching, and a revelation to all people. And this universal understanding of music should be so, for do not all classes appreciate the beauties of Nature, and are they not all cognizant of the manifold gifts of God, as they wander on a holiday upon the mountain side to gather Spring flowers, or upon the highway to drink in a divine sunset? Last night, Herr Kreisler gave his second recital of the Berlin season, and proved that he not only possesses rare genius, and an inspired soul, but that his art is the result of well balanced study, continual practice and reflection. His first recital was not very successful for he seemed to lack just one element, which would have stamped the evening supreme and that was—inspiration! Even his perfection of tone, technique, and memory could not save him. But, when he returned to Berlin last night, after an absence of three months, he seemed inspired from the first movement of the Bach Suite in E Minor to the last encore. As you all know, Kreisler is without a peer in his enchanting reading of the sixteenth and seventeenth Century variations and chansons, and through him we have not only come to know these musical miniatures and cameo-like works, but we have learned to love them. His reading of the Dittersdorf, Couperin and Tartini works is beyond words, and his interpretation of the Pugnani Prelude and Allegro is the most noble and inspired music I have ever known. After this number his discriminating audience was completely his, and they soared high in the blue with him from song to song, which put the entire audience in unison of mind and body. I seldom forget that I am attending concerts for a purpose, but last night I forgot my purpose and followed this dreamer through a world of his own, and today I am living in the spell of his great personality. I am living over and over again the rhythms of the Liebesleid and the Liebesfreud (two old Vienna Dances) which set every soul vibrating.

* * *

ROYAL SYMPHONY CONCERT.—At the last Symphony concert by the Royal Orchestra at the Opera House, Dr. Richard Strauss conducted. Between the first Beethoven Symphony which opened the programme and the Twelfth Haydn Symphony with which the programme was brought to a close, two modern works were introduced. Don Quixote by Dr. Strauss, and a new fantasia for four harps and orchestra by Franz Ponitz (the first harpist of the Royal Orchestra). This concerto for harps was given for the first time and as the composer played the first harp, and Strauss directed, the work was interesting in more ways than one, and musically, the composition came as a great surprise to every one present for the modern harp with its seven pedals is only ninety years old. Previous to that time the harmonic possibilities were extremely limited, and it has only been possible to play in all keys since the year 1820. For this reason harp literature has always been very limited until recently. Franz Ponitz proved to be not only a great harpist, but a remarkably fine composer for his treatment not only of the harp, but the entire orchestra was astounding, and the work compared favorably with any composition upon the programme. Dr. Strauss congratulated the composer heartily at the close of the performance and all of the men in the orchestra applauded as Dr. Strauss called him forward to bow before the vast audience. The great attraction of the concert was the announcement that Dr. Strauss was to conduct his Don Quixote, which is a weird fantasia, or a set of character sketches, or "Variations on the Chivalrous Knight," as Dr. Strauss puts it. The work is very long, and opens with a grand fantasia to the chivalrous Knight, followed by an introduction which pictures Don Quixote so absorbed in reading about knights that he loses his mind, and decides to become a Knight. Then comes the main theme, a pathetic caricature of Don Quixote and for strange, harmonic combinations, eccentric phrasing, and erratic melodies, this work has no equal in orchestral literature. Why is it that Strauss continually harps upon such immortal subjects as Electra or such fiendish tales as Salome, or such grotesque wanderings as Don Quixote? Not to speak of his Domestic Symphony, where cows, cats and chickens may be heard to moo, mew and cackle. After this main theme in Don Quixote, a set of ten variations follow and if you are interested in such musical sketches as the fight against the windmills in the second variation, or a set of musical speeches, ques-

tions, demands and proverbs of Sancho Panza in the third variation, followed by a vivid description of a fight against a procession of "penitents," and a weird picture of Don Quixote's Night Watch, you may enjoy the work, for the composition is full of strange, variable wanderings, such as the adventure on the enchanted boat, then another fight against the Knight of the White Moon. Then comes the final conquering of Don Quixote by the Knight, the return of Don Quixote's mind which seemed to be the only sane moment during the work, musically speaking, for the tenth variation closes with a grand finale—Don Quixote's "blessed death"—"Seliges Ende." And now, I have told you about the various movements or variations, but have said little about the musical contents of this sensational composition.

In the more recent compositions of Dr. Strauss, we certainly find a great leaning toward sensationalism, and also a tendency toward insincerity, although in many cases his earlier works are steeped in musical loveliness, and to be sure, there are indeed moments of rare musical beauty to be found in Don Quixote. And this is especially so when it is played by one of the finest, largest, and most experienced orchestras in the world and conducted by the composer, under what better conditions could this work possibly be given? Dr. Strauss is perhaps the most dominant personality in the musical world today, and his entire orchestra stand in such awe and terror of him that they fairly become hypnotized, and are made to play absolutely impossible phrases and rhythms. I don't think it was very modest of Dr. Strauss to play the bitter old fashioned and orchestrally thin Symphony by Papa Haydn, with the orchestra reduced to almost half the size, immediately after his intensely modern work, for his motive in choosing this work to follow his own, and thereby strive to make his all the more illustrious, was too obvious. But for pure creative melody, Haydn compares with any of the present day composers, and appropriates the Haydn Symphony, a little incident happened that morning, which has caused the entire musical world to smile. During the pause between the third and last movements, a number of people were obliged to leave the Opera House, which of course caused some delay, and since we sat in the fifth row we saw that Dr. Strauss was annoyed, and finally he turned to the audience and pulled out his watch and held its face towards the audience mumbling at the same time to himself, and half to his hearers, "that it was a pity if they could not sit still three minutes longer" which caused a storm of applause and suppressed laughter.

* * *

SYDNEY BIDEN.—Sydney Biden is the American baritone who sang with such success in the Bach Christmas Oratorio. He gave his first recital last week, and we were not only delighted with his singing but proud of him as an artist. Mr. Biden possesses a beautiful voice, which is superbly placed, and his German diction is remarkable for a foreigner. It is such a rest, to again hear a man sing with a semblance of the art of relaxation! Another artist who should have some mention is Louis Persinger, a young American violinist, whose chief charm is beauty of tone, and a fine ear, which is surely the first requisite of a successful violinist. And speaking of violinists, Bronislaw Hubermann, the Russian Virtuoso, completely filled the Philharmonic Hall, Monday evening, and all the critics declared him a master violinist and a great genius. Hubermann played with the Philharmonic Orchestra, and the programme alone is sufficient to stamp him a virtuoso. Here it is: Brahms Fourth Symphony for Orchestra, followed by the Brahms Concerto in D (op. 77), the Beethoven Concerto (op. 61), the Beethoven Romance in G, and the two Brahms Joachim Hungarian Dances with orchestral accompaniment. On Wednesday evening of the same week, Carl Flesch who is considered by many to be the first violinist of Berlin, gave a recital at the Sing Academy, also with the Philharmonic Orchestra. His programme should also be an example to violin students, and it gives some idea of what may be expected of any artist who aspires to gain fame in Berlin. Herr Flesch played the Mozart Concerto in A, the Brahms Concerto in D, and the Bach Suite in D Minor.

John Morissey, the genial manager of the Orpheum, left for a prolonged trip to the East, Monday, March 6th, and expects to be gone several weeks. He will return by way of Winnipeg, Canada, where the Orpheum Circuit will open a new theatre. Mr. Morissey will be present on this memorable occasion and represent the spirit of good fellowship and no doubt his cheerful smile will be one of the chief emblems of welcome in the foyer. The Pacific Coast Musical Review wishes Mr. Morissey a pleasant journey and a safe return.

MUSIC IN PARIS

By ACHILLE ARTIGUES

Paris, February 6, 1911.

The concert on the ancient and modern suites mentioned recently in the Musical Review was indeed a success. The suite in D by J. S. Bach, consists of an overture based on the Adagio, followed by a fugue movement with a characteristic modulation in B minor and finally returning to the primitive tempo. The Aria in D whose text is too often disfigured by the editors was performed with the original text in a musicianly manner. The other parts of the suite are Gavotte, Bourree terminating with the Gigue. This chef-d'oeuvre, excepting the overture, draws its origin from the old dance although ending its transformation towards the symphony. The suite in G minor of Handel composed in Hambourg in 1703, commences with a grave tempo in clear rhythmic designs. The next part is an Allegro approaching the ancient Allemande, followed by a Sarabande and a finale in G full of regular qualified recurrence of accents. From this time on the genuine suite falls into oblivion. The suite of Debussy is an essay to retie the broken thread of tradition. The first part of his composition is entitled "En Bateau" in G, the 2d Cortege in E. Debussy employs foreign modulations most cleverly. It is a piece of a brilliant nature, perhaps at times a little frivolous. The 3d part consists of a "Minuet" and finally a "Ballet" in D. This suite is a small symphonic poem picturesque and descriptive and instead of progressive modulations, such as are found in the ancient suites, certain parts are clearly separated by distant tonalities. In d'Indy's suite there is a form of musical art appearing to be the missing link between the ancient and modern suite. It has a Prelude, Entree, Sarabande, Minuet and Rondo. This composition is a splendid example of what modern composers are able to do with the ancient suite having reached the acquisition of musical art since 150 years.

The Quatuor Lefeuve entertained a large audience with a short but beautiful program. It contained Debussy's music gem, string quartet in four movements, and the second string quartet of d'Indy in five movements, one of his light masterpieces. Between these two numbers came two piano selections, a fugue in D major of A. de Castillon and Bourree Tantasque of Chabrier played by B. Selva. It was a real artistic evening.

The history of the piano Sonata was recently illustrated in four seances by B. Selva. The first recital—the Sonata before Beethoven (Sonatas of J. Khunau, Ph. E. Bach, J. Haydn, W. Mozart and F. W. Rust); the second recital—the Sonata of Beethoven; the third recital—the Romantic Sonata (Sonatas of C. M. von Weber, R. Schumann, Fr. Chopin and J. Brahms); the last recital—The French Modern Sonata (Sonatas of P. Dukas, M. Ravel and V. d'Indy). Recitals of this sort are very instructive and it is to be hoped we will be favored again during the season by such concerts. The grand concert at Salle Gaveau last month was one of the most remarkable of the season from an orchestral point of view. Never perhaps did Chevillard obtain a better preciseness and more admirable finish in the execution of his orchestra. The Symphony in C minor was the occasion of a real ovation absolutely merited. The Serenade of Mozart was exquisite and Chevillard directed the "Caprice Espagnol" of Rimsky-Korsakow in a style which has not as yet been equaled. The last part of the concert was reserved for Van Dyck interpreting selections from Wagner. If the qualities of diction, the sincerity in his ability of handing down to us the Wagnerian traditions still assures him success at the theatre and concert, nevertheless the insufficiency of his vocal instrument is cruelly felt.

At the last Lamoureux concert the program offered the Fifth Symphony of Mahler, a composition written by a big musician, a master of his thoughts. The finale of this symphony reaches the pinnacle of beauty and simplicity, it is felt that the composer has not searched for exaggerated complications, too dear to our present generation. Following this number was the overture of Coriolan, "Les Nocturnes" of Debussy, and L'Apprenti sorcier of Dukas. Here I again repeat, Bravo Chevillard!

I attended the second recital at Salle Erard, of E. Schelling, an American pianist. The program was entirely devoted to Chopin. He was enthusiastically re-

ceived by the audience and he affirmed his superior qualities by distinction and elegance in his personality. During the evening he was compelled to respond to several encores.

The "Societe Nationale de Musique" held its 376th concert at Salle Pleyel before a packed house. There was a splendid display of talent both as composers and virtuosos. The program included Novelettes (for string quartet) (R. Jullien), Suite (for piano) by (Al Roussel), Sonata (for violin and piano) (J. Guy Ropartz), Trois Melodies (vocal) (M. Mallez), Quintette (strings and piano) (A. de Castillon), all very charming save one number I have omitted to mention. It was bad music and badly interpreted. It is a very unusual incident to find anything displeasing on their programs, but perhaps it was an agreement reached among the members of the committee to demonstrate to the audience the good qualities of bad music.

ACHILLE L. ARTIGUES.

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And next comes BUSONI—he of the marvelous technique, he who can make his piano respond with the tone colorings of almost an orchestra, BUSONI, the greatest authority on Bach, the greatest interpreter of Liszt, the brilliant composer, and all in all one of the world's greatest masters of music and we are to hear him in three of his wonderful programs, that is, if we take the little trouble of crossing the Bay for one of them and many hundreds will. In Berlin when Busoni plays, teachers and students come from far and wide to listen to his scholarly interpretations and charge up the expense to "lessons" for indeed, one can learn more at a BUSONI concert than at half a dozen of the usual lessons of the conservatories or even the private teachers. Italy has given us many great singers and composers but comparatively few instrumental virtuosos, but those few are very great ones. Paganini was an Italian, so was Vivaldi, and now BUSONI is demonstrating that his country is capable of producing not only operatic composers, but also composers of symphonies, concertos, etc., and a number of the younger Italians are following in his footsteps.

Today BUSONI stands at the very topmost rung of the ladder of fame; wherever he has appeared, both in Europe and this country, he has been acclaimed as an artist par excellence—a genius—a master. San Francisco is indeed fortunate to have the opportunity of hearing this artist and it is most fitting that he shall be the first attraction in our new concert hall, the Scottish Rite Auditorium, one of the most beautiful homes for music in the entire world. But the BUSONI programs: Those are what will interest our readers for they can best be described by that expressive word, TREMENDOUS. At the first concert, Sunday afternoon, March 19th, the following list of works will be given:

I.
Organ Prelude and Fugue, D minor.....Bach-Busoni
Ballade, Op. 23.....Chopin
Ballade, Op. 47.....Chopin

II.
Etudes

(a) Mazeppa
(b) Ricordanza
(c) La Campanella

.....Liszt

III.
Two Legends.....Liszt

(1) St. Francis' Sermon to the Birds
(2) St. Francis Walking on the Waves

Fantasie "Don Juan".....Liszt

The second and last concert in San Francisco will be given Tuesday night, March 21st. Here is the program:

I.
Transcription "Chaconne" for Violin.....Bach-Busoni
Fifteen Variations and Fugue on the Theme
of the "Eroica".....Beethoven

II.
Sonata in One Movement, B minor.....Liszt

III.
Impromptu, F sharp minor, Op. 36
Scherzo, C sharp minor, Op. 39
Nocturne, C minor, Op. 48, No. 1
Polonaise, A flat major, Op. 35

.....Chopin

The sale of seats for these events will open next Wednesday morning, March 15th, at Sherman, Clay & Co's. Mail orders must be accompanied by check or money order payable to Will L. Greenbaum. In Oakland, Busoni will play at Ye Liberty Playhouse, on Wednesday afternoon, March 22d, at half past three, presenting another exceptional program as follows:

I.
Transcription "Chaconne" (by request).....Bach-Busoni
II.
Sonata, B minor.....Chopin

III.
Variations, Op. 1
Toccata, Op. 7

.....Schumann

IV.
Rhapsodie, No. 13
Caprice Valse

.....Liszt

Der Erlkonig
Hungarian March

.....Schubert-Liszt

ATTRACTIONS AT SCOTTISH RITE AUDITORIUM.

The following attractions are now booked by Will L. Greenbaum for the new Scottish Rite Auditorium, this Season:

March 19th and 21st.....Busoni
March 26th and 30th and April 2d.....Mischa Elman
April 6th and 9th.....Reinhold Von Warlich
With Uda Waldrop at the Piano.

Late in April.....Alexander Heinemann
With Jan Mandelbrod at the Piano.

First Week in May.....The Russian Symphony Orchestra
Week of May 21.....Mary Garden

That the new Scottish Rite Auditorium will become the center of our musical life is evidenced from the fact that, although the contract with Greenbaum was signed on March 1st only, the Auditorium has been already rented by Miss Marie Withrow, Miss Flora Wilson, The San Francisco Orchestral Society, and the Students Alumni Association for various musical functions and concerts. The recital and chamber music hall which will seat about eight hundred is also greatly in demand for pupils recitals and concerts of a more intimate nature.

For this concert seats will be ready Monday, March 20th at Ye Liberty, where mail orders should be addressed to H. W. Bishop. Prices for the Busoni engagement are \$1.00, \$1.50, and \$2.00

ORPHEUM.

The high standard that Orpheum vaudeville has attained is splendidly illustrated in next week's announcement. B. A. Rolfe and his Rolfontians, the headliners, are considered the best instrumental act in vaudeville. Rolfe has long been recognized as America's greatest cornet soloist, having attained the highest known register in the world on that instrument. He has evolved some original ideas of technique which he has constantly improved upon until he has attained a wonderful system of execution on his instrument. The name of his offering is "The Lawn Fete" and it introduces besides himself, Miss Lettie McLaughlin, Soprano; Miss Nellie Morse, Cornet; Miss Fannie Morse, Cello; Mr. Carl J. Lewis, Euphoneum; Mr. Paul M. Brown, Monster Tuba; Mr. Jay M. Simms, Trombone; Mr. Jack A. Henry, Trombone; Mr. Frank Stefano, Harp; and Mr. Bert Sheridan, Musical Director and Baritone Soloist. Lola Merrill and Frank Otto will present "After the Shower" which is described as a little sumer flirtation with tuneful numbers and bright repartee, cleverly interwoven with a charming romance. Both are clever and artistic performers, whose popularity is always great. The Six Flying Banvards who come next week are renowned the world over as daring and skillful aerialists. They recently concluded a most successful engagement at the Hippodrome, London, where for several months they were its leading sensation. The London Era said of them "Courage, originality, grace and masculine development and feminine loveliness are combined in this remarkable sextette. The Banvards, are a revelation, when in their wonderful long leaping and casting act, they leap from trapeze to trapeze, turning a hazardous somersault or taking a fearful leap." The act consists of Miss Maudie Banvard and Miss Dora Banvard, splendidly built girls of exceptional beauty, and four male members of the family. Jarro, the droll trickster and originator of the famous "Lemon Trick" will give the Orpheum audiences a taste of his quality. He is an unctious and witty foreigner who apparently enjoys his feats of legerdemain as much as the spectators. Next week closes the engagements of Bernard and Weston, Mr. and Mrs. Jimmie Bary, "The Fire Commissioner" and the Four Huntings. The Daylight Motion Pictures continue an interesting feature of the programme.



By JULIAN JOHNSON

Los Angeles, March 6, 1911.

Alessandro Bonci has filled the whole musical horizon in Los Angeles the past week. He has been heard in two huge recitals, and as the soloist at a symphony concert where he drew the record audience, and was demanded again and again, until his pianist came out of the audience and played the accompaniment to a concluding ballad. Mr. Bonci's first recital was on Tuesday evening, at Simpson Auditorium. Here he presented a very wide programme, embracing a number of the expected tenor arias in Italian, but as well a group of classics, some French songs, some German works in translation, and a very good representation of American musical genius, chiefly MacDowell. His great success was scored on the opening night with "Che gelida manina," from "La Boheme." Such nuance, such exquisite beauty of phrase, such faultless tone production such interpretative elegance, had, possibly, never been heard before by many of our people. Mr. Bonci has not a voice replete with the fire of youth. His voice, high and excessively light as it is, is not even of especially fine quality; but as a singer he transcends all his physical limitations, and, in the perfection of his art and the intellect with which he wields it makes the auditor forget the really ordinary organ at his command. Though Mr. Bonci had made "no encore" the rigid rule of his evening, it was necessary for him to repeat the latter half of Rudolf's Narrative.

The first concert was under the auspices of Mr. Behymer's Philharmonic course, and therefore, the seats were pretty well taken up before the singer neared the city. The second affair, however, had no such guarantee, and as the weather was not exactly propitious Mr. Behymer was just a little bit worried regarding the outcome. But the first Bonci concert had made a greater noise than mere critical mention; it had set all present to talking, and word of mouth is a great thing to make business. So it was no great surprise to see the Thursday evening concert just as generously treated as the first had been. Bonci fairly surpassed himself on this occasion. We have long been familiar with the celebrity who, bringing a mediocre "concert company," is quite content to vouchsafe two or three or four solos of an evening, leaving the rest of the audience's time to be occupied by far less worthy talents than might be gleaned from the home town. No such thing with Bonci, however. In Harold Osborn Smith, the tenor has a most excellent and sympathetic accompanist, and a solo pianist of fair ability. Apart from one or two brief and rather enjoyable solos by Mr. Smith, Mr. Bonci's evenings are all his own. Such a programme as he gave here last Thursday night! He set a tenoric example which, doubtless, will not be surpassed in a very long time. In addition to classics of the Mozartian stamp, he sang "Recondita Armonia," from "Tosca"; "Com' e gentil," from "Don Pasquale"; "Salve Dimora," from "Faust"; "Ch'ella mi creda," from "The Girl of the Golden West," and was forced to repeat his great "Boheme" success. This virtual star's programme just given takes no account of more than half a dozen French, English and German songs of respectable length and average strenuousity.

THE SYMPHONY.—The fifth concert of the season, and all but one for this year, drew an attendance which made even the apparently illimitable Auditorium creak and groan under its sardine-packed weight of humanity. The novelty of the programme—a novelty as far as we are concerned, whether it has hirsute adornments in other places or not—was the Richard Strauss symphonic fantasy, "From Italy." Strauss is like a dose of Spring medicine. We shouted about antiques and ancient programmes until director Hamilton gives us Strauss, and then we put in our time reviling Strauss. Strauss seems to be the one pill that we can't down with any degree of grace. Interesting? Sure! But do we really, honestly like it? No! And there you are.

Strauss wrote some of the most beautiful songs in the world, and thereupon forsook the path of melody and has since devoted himself to the invention and

propagation of strange, inharmonic harmonies and progressions that don't seem to progress. We may learn to like Debussy, who, really, has some essence of poesy and spirituality about him, after all, but the gross materialism, one might almost say commercialism, of the present Richard Strauss whacks the bubble-like substance of our dream with a hard, hickory slap-stick. To many, Wagner is a similar puzzle at first, but after you find the Wagnerian mystery you are let into the enchanted grove of the most wonderful melody in the world. There is no key to Strauss. We have to break in, as it were, and having performed our musical battery we find nothing but desert, with the sands of dry realism and the brazen sky of discord. At least that's what I find. I've seen people—see them now, in fact, who sigh with ecstatic rapture whenever you mention Dr. Strauss's name. But I think they are rather monomaniacal.

Mr. Hamilton's programme contained no relics whatever on this occasion, for he also introduced the Goldmark "Springtime" overture, and Stanford's Irish Rhapsody. The playing of our orchestra throughout the afternoon was marked by the scholasticism and intelligent ensemble which shows itself more and more fully every season. As I have said before, the orchestra does not play with the unison and thrilling sweep of a company whose men sit together long and often, and it never will, unless means are found for more concerts and more rehearsals. This is a hope of every season. It is always "Manana" with our orchestra in that respect, but with the tremendous growth of the city and the avalanche of musical patronage that has come down upon us this year, we trust that tomorrow will very soon be today.

Mr. Bonci sang, with all the perfection that his belcanto art could give, "Una furtiva lagrima," from "L'Elisir d'Amore." His second number was "Celeste Aida," to which he encored—amid a perfect riot of feminine delight—with the eternally popular "La Donna e Mobile." In the phrase, the brilliant Verdi ballad "had 'em going," and they kept calling for Bonci until Mr. Smith played an accompaniment to a song by Leoncavallo—"Vieni amor Mio," if my recollection is correct.

DE LEON OUT.—Prosperity sometimes hits folks harder than material disaster, hence it is no wonder to the friends of Walter De Leon that he has been forced to retire from the cast of "The Campus," his own astonishing success, which, in its tenth consecutive week under Ferris Hartman's hands at the Grand Operahouse

has broken every stock company record in the United States, and is still unchecked in its maelstrom of patronage. Mr. De Leon, suffering from loss of voice and nervous exhaustion is recuperating far from the theatre, while Edward Foley, a former Savage comedian who has been recently in business in Redlands, is playing his part. The terrific labors of Mr. De Leon are to be compared only to the astounding work of the play-writing-actor-theatre-building freak, George Cohan. Ever since the first day De Leon has ceaselessly revamped, and I think the long run of the piece is due not only to Mr. Hartman's excellent company, but to the fact that the boy has not for a moment "let up" his endeavor to have a perfect play and has so changed it that now, although the company has never missed a performance, the script is hardly recognizable, while at least half a dozen brand new songs have been interpolated. For the reassurance of Mr. De Leon's friends, I hasten to add that his indisposition is by no means of a serious nature, and that his lay-off is more of a precautionary measure than anything else. He did not wish to get into a chronically weakened condition.

BOOSTING BUSONI.—Your correspondent is now endeavoring to "work it up" in a strenuous manner for Ferruccio Busoni. Los Angeles is to have two of the concerts Busoni's careful management has allotted California, while San Francisco receives the other two. Not many people here realize what a great artistic lion is this man Busoni—that he is probably the very greatest of living pianists, since, bringing wonderful natural powers beneath the play of a fine intellect and colossal technique, he is at his zenith, just in his prime, while some of our other celebrities have so long enjoyed the limelight that its brilliance seems to have dimmed a little as their powers have settled into the solid, comfortable, but hardly sensational fulness of complete maturity. So Busoni has got to be preached, and preached with unrelenting directness, until he arrives.

It is interesting to note, in view of the large number of somewhat unfamiliar operas which are finding favor in America, as well as in the East, that the latest edition of Mr. Upton's "The Standard Opera Guide" includes descriptions of "Louise," "Pelleas and Melisande," "Thais," "Elektra," and many others. Mr. Upton has not only written of the most popular operas produced in this country in the past several years, but he has provided for some of the promised productions of 1911, basing his descriptions and critical remarks upon readings of the original scores and of the first Continental criticisms. He has thus forestalled any possibility of his book becoming out of date in an unseasonable time.



FERRUCCIO BUSONI—THE MASTER PIANIST

THE MISCHA ELMAN CONCERTS.

Mischa Elman, the young Russian genius of the violin, the artist who sings to us on his instrument and who reaches the hearts of all who hear him will return after an absence of two years and play three superb programs for us at the Scottish Rite Auditorium. Elman's triumphs in this city on the occasion of his last visit are still fresh in our memory. Opening to but half a house, he so enthused all present that a week later the big theatre was all too small to accommodate those who wanted to hear him. He was paid an enormous fee by Greenbaum to return from Los Angeles for still another concert and this, too, was crowded to the very doors. Elman was at that time eighteen years of age and played divinely; now, they say, he plays better than ever, so it is probable that we are to hear violin playing that can scarcely be described. Well, no matter—it will be playing that will give us thrills. The first concert will be given Sunday afternoon, March 26th, when the program will include Lalo's "Symphonie Espagnole," Handel's "Sonata in D major," a group of old classics by Lolli-Elman, Monsigny-Frank and Martini-Kreisler, and Fritz Kreisler's charming "Schoen Rosmarin," and other interesting works.

At the Thursday evening concert, Mozart's "Sonata" in B flat, Tartini's "The Devil's Trill," Paganini's "Concerto" in D major, and a group of transcriptions by Schubert-Wilhelmj, Sammartini-Elman, Mendelssohn-Burmester, and Francouer-Kreisler will be given. The farewell concert is announced for Sunday afternoon, April 2d, when the ever-welcome "Concerto" in B minor by Saint-Saens, Sarasate's "Faust" Fantasie, and works by Vivaldi, Haydn, Tschaiakowsky-Elman, Fritz Kreisler, Bach and Wieniawsky will be included in the offering. In Oakland, Elman will play at Ye Liberty Playhouse on Friday afternoon, March 31st, repeating the brilliant opening program. Mail orders may now be sent to Mr. Greenbaum, at Sherman, Clay & Co.'s, and the box office will open Wednesday morning, March 22d.

LAST BONCI CONCERT THIS SUNDAY AFTERNOON

Alessandro Bonci, who is one of the few artists who can come back to this city at any time and be assured of a true San Francisco welcome, will give his second and positively last concert at the Columbia Theatre, this Sunday afternoon, at 2:30. Manager Greenbaum assumed an enormous risk when he engaged Bonci, but he has again displayed his capability as an impresario and "picked a winner." Bonci had never appeared here with the big opera companies and he was not nearly as well known as many other artists who have appeared here, but Greenbaum began a brilliant campaign of publicity several months ago and having perfect and absolute confidence in the abilities of his star and knowing that every promise would be fulfilled, he succeeded in drawing the largest opening house ever known for a concert artist in this city. The program for tomorrow's concert is a most brilliant and beautiful one. We publish it in its entirety for it is well worthy of the space:

O del mio dolce ardor (Gluck); Resta in pace (Cimarosa); Vittoria, vittoria! (Carissimi); Il Pensier sta negloggetti (Orfeo) (Haydn); "Un aura amorosa" (cosi fan tutte) (Mozart); La Promessa (Rossini); Aria, "Reconquita Armonia" (La Tosca) (Puccini); Piano Solo, "Caprice Espagnole" (Moszkowski); Aria, "Salve dimora" (Faust) (Gounod); Nocturne (Chadwick); Songs My Mother Taught Me (Dvorak); An Evening Song (Blumenthal); Aria, "Ch'ella mi creda" (The Girl of the Golden West) (Puccini); Serenata, "Don Pasquale" (Donizetti).

ALCAZAR THEATRE.

"The Substitute," which will be Max Figman's vehicle throughout the coming week at the Alcazar, is said to be even a better play than "The Man on the Box," because it combines genuine heart interest with clean-cut comedy. It was written by Beulah Dix and Evelyn Greenleaf, authors of "The Road to Yesterday," which is ample guarantee that it possesses genuine structural merit, and the fact that it successfully served Mr. Figman as a starring medium during two seasons is sufficient evidence that its principal character is well adapted to the display of his comedy talent.

Mrs. Alice Kellar-Fox has moved her studio to 62 Baker street, corner Page. The studio is very handsomely appointed and Mrs. Fox is now able to take care of her large class of pupils.

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Coming — VON WARLICH, "Lieder Singer"



By ELIZABETH WESTGATE.

Oakland, March 5, 1911.

The next concert of the Oakland Orpheus Club, Edwin Dunbar Crandall, director, will occur next Tuesday evening, the 14th at Ye Liberty Theatre. This club of men's voices has prepared a capital program of choruses including a new work by Dr. Stewart, and a lovely serenade, called Leonore, by Frederick Stevenson, which latter is awaited with particular interest by those who know this composer's skill and the fine spirit which animates all his work. The assisting artists will be Miss Muriel Andrews, violinist, and Mme. Delia Donald-Ayer, soprano. The program is given here in its entirety: Part I—Rise, Sleep no More, (Dr. H. J. Stewart); the four-hand accompaniment by Mrs. R. H. Hughes and Miss Bessie H. Beatty; Fiddle-de-dee (Charles Vincent); When the Corn is Waving, Annie Dear, (Blamphin), arranged by Dudley Buck; Violin Solo, Miss Muriel Andrews; the Chapee (Kreutzer); (a) Life (Leffler), (b) Lenz (Hildach), Mme. Delia Donald-Ayer; Serenade (Jan. Gall). Part II.—Battle Prayer (Mohring); Violin Solo, Miss Andrews; With the Winds and the Waters (Mohring); (a) "Quando m'en vo (La Boheme) (Puccini), (b) Aria from Maid Marlon (De Koven), Mme. Ayer; Leonor (Spanish Serenade) (Stevenson); Cantata, The Birth of Love (Brewer), the tenor solo by J. P. Jones.

On Wednesday evening of this week, Eugene Blanchard will present his pupil, Miss Haidee Seidemann, at Unity Hall, Berkeley. The program includes the 16th Prelude and Fugue from the well tempered Clavichord, the Andante and Variations in F minor by Haydn, the Opus 26 of Schumann, several etudes of Sauer, the left-hand Nocturne of Scriabine and the E major Polonaise of Liszt. This ambitious young pianist is declared to have unusual talent, which seems assured by the promised program.

On Wednesday evening also, the Ernest Gamble Concert Party will give a recital at Ebell Hall. The Party combines Mr. Gamble, basso-cantante; Miss Verna Page, violinist, and Edwin M. Shonert, pianist. Mr. Gamble is to sing the Bandalero (Stuart), some old Scotch airs, the Handel Aria, Revenge, Timothens Cores and some shorter songs. Miss Page will play compositions of Wieniawski, Schumann, Bohm, and Rehfield. Mr. Shonert contributing the Rigoletto Fantasia of Liszt, the slow movement from the G minor concerto of Mendelssohn, and a Strauss waltz.

Mr. Greenbaum is to present Signor Bonci in Oakland, on Friday of this week at Ye Liberty Theatre. The great tenor will sing three operatic arias, and a fine program besides. The tremendous enthusiasm which this singer evoked on Sunday afternoon in San Francisco, is such as few artists have succeeded in making the city reveal. The Columbia Theatre was filled to overflowing, and none of us will ever forget the wild applause which followed nearly every song. The Puccini aria was repeated, and Bonci was recalled innumerable times. I never have more strongly wished to review a recital than this one, but I know that the editor-in-chief will perform that exciting duty. I must now take my respectful place, and leave the joy of the report to him.

The concert of the Franklin Carter String Quartet in Berkeley last Thursday evening, attracted a thoroughly musical audience, in the face of a wild night. It was a gale outside, but a most pleasant atmosphere prevailed within Unity Hall, and the quartet played most delightfully the following program: Quartet in A (No. 16) (Mozart); Golden Sonata (Purcell), two violins and piano; Canzonetta (Mendelssohn); Berceuse (Reber); Quartet No. 7 (Raff). As the program gives evidence, an air of an older fashion prevailed. The Mozart was played exquisitely, every note clear-cut and fine, and the balance of the four voices was wholly satisfying. The Seventeenth Century suite (for it was nothing less and nothing more though not of dance forms, to be sure) of Purcell, made the Mozart sound almost modern. Mrs.

Carter was at the piano, and Mr. Carter generously gave the first violin part to his second violinist, Mr. McKinney, himself playing second. This archaic composition pleased by reason of its quaintness, and the players gave the Bach First Prelude and the air which Gounod added to it (known as the Bach-Gounod Ave Maria), arranged for two violins instead of one, and piano, and not especially enhanced in this arrangement. It was, however, well played. The very characteristic Mendelssohn bit, and the quite conventional cradle-song were given full measure of artistic care. The Raff Quartet—program music of a sort—required no intellectual agility on the part of the listener. The mill-wheel and the splashing water were clearly evident in the first movement; the miller's daughter in the second movement proved herself sweet, gentle, unsophisticated and very pretty and somewhat pious; the declaration of love of the third movement was given out on the 'cello, of course, with replies hesitating at first, and later more impassioned, on the violin; and a stirring nuptial march and much gayety characterized the last movement. It was, like all the program, very beautifully played, and left, as I believe I said before, an old-fashioned impression, lacking strenuousness and complexity. These players practice for the delight of playing together, and that joy is quite apparent in the spontaneity of their performance. The personnel besides Mr. Carter, includes Wm. McKinney, Geo. P. Chatterly, (violinist), and James de Fremery, 'cello.

Unaccountably, my invitations for the Eurydice concert of last week failed to reach me. One can buy other tickets, should tickets go astray; but one cannot of course ask for invitations. I therefore was not able to hear the program. I am told, however, that Miss Mary Sherwood, the young 'cellist playing the Etudes Symphoniques of Boellmann, surpassed all that she has heretofore done publicly—and that is large praise; that Ernest McCandlish, tenor, sang very finely; that the Orpheus Quartet was very much enjoyed; that Miss Mildred Turner, the accompanist, was even more than

usually effective in that capacity; and that—most important of all, possibly—the club went far beyond its former achievements.

A concert for a worthy charity was given in Alameda at Adelphian Hall, last Tuesday evening, before an audience which filled every seat in the Auditorium. The San Francisco Orchestral Society, conducted by Mr. Minetti, gave five numbers and gained thereby much applause. And a splendid deed it was, to give the program for no other reward than to assist in a good cause. Bentley Nicholson, tenor, was the soloist, and sang with a great deal of taste and a beautiful quality of tone; and displayed besides plenty of temperament, well controlled. I have never heard "Awake, Awake, Beloved" (Coleridge-Taylor) when I found it so fine a song. Mr. Nicholson seemed chosen to reveal its essential beauties—its deeper intricacies. As an encore he sang in French a song I do not know, its burden "a toi mon amour c'est donnee," with a melody rather haunting. He was recalled many times.

Miss Fern Frost presented three of her young piano pupils, Lucille and Lamona Taylor and Helen Short, last Saturday at a private home. The young players were heard in compositions of Haydn, Chopin, Heller, Wagner-Liszt, Bach, Mann, and Nevin. They were assisted by Miss Goldie White, soprano, who sang My Mother Bids Me Bind My Hair (Haydn), Were My Song With Wings Provided (Hahn) and an interesting new song by Edwin Dunbar Crandall.

Percy A. R. Dow gave his fifth Song-Hour last Friday evening, presenting Miss Eulass, soprano, and John King, tenor, assisted by Charles Blank, violin. A fine list of songs, from a 16th century air to another of 1911. Mr. Blank played several compositions including (by special desire) his own Berceuse which has already gained much vogue amongst players.

ELIZABETH WESTGATE.



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SPECIAL NOTICE.—There is now being installed in Kohler & Chase Hall, one of the finest Aeolian Pipe Organs in America. This wonderful organ is divided into three parts, one on each side of the stage, and the Echo organ in the rear of the hall. The organ has required over a year for its construction and is to cost nearly \$25,000.

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Emlyn Lewys, Piano
Frederic Biggerstaff, Piano
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R. E. Kern, Voice
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Premiere of "Natoma" in Philadelphia on Saturday, February 25, 1911

CHARLES HENRY MELTZER in the New York American

"NATOMA," Opera in Three Acts. Book by Joseph D. Redding; music by Victor Herbert. Natoma, Mary Garden; Barbara, Lillian Grenville; Lieutenant Paul Merrill, John McCormack; Don Francisco, Gustave Huberdeau; Father Peralta, Hector Dufranne; Juan Bautista Alvarado, Mario Sammarco; Pico, Armand Crabbie; Kagama, Constantin Nicolay; Jose Castro, M. Preisch; Chiquita, Mlle. Nandina; A Voice, Minnie Egner; General Musical Director, Cleofonte Campanini; Stage Director, Fernand Almauz.

At last "Natoma," an American opera sufficiently ambitious in conception to be classed as "grand" and successful enough in its effect to be praised honestly, has been produced and warmly welcomed. Not, perhaps, as an absolute realization of what must be hoped of the joint work of Victor Herbert (the composer) and Joseph D. Redding (the librettist), but as an effort to put opera set to English words by American musicians in the same rank as foreign opera. The production of "Natoma" at the (Philadelphia) Metropolitan Opera House by the Philadelphia-Chicago company, under the management of Andreas Dippel, marks a turning point in the young story of American stage music. Until tonight and in the present evidence of a determined, earnest generation, one opera only by a composer of this country has compelled wide-spread attention.

A year ago, when a much-talked-of one-act lyric drama by Professor Converse, named "The Pipe of Desire," was presented at the New York Metropolitan, a death-blow seemed to have been dealt at all the ardent hopes of those who had looked forward to the upbuilding of a school of native opera. But now a second effort has been made; and even though it may not in the long run prove triumphant, it has in a large measure shown the wisdom of persisting in the struggle for the development of opera by the writers and composers of this country. A large and brilliant audience thronged the house, listened with sympathy to "Natoma," and applauded its performance by the distinguished artists in the cast.

The first act left the issue of the fight in doubt. The second act aroused enthusiasm. The third and last confirmed the favorable impression made already. The libretto now and then provoked smiles. So did the English sung by certain of the artists. This was natural. Most of the singers in the cast were foreigners, who had not had time or opportunity to conquer the difficulties of our vernacular. But, on the other hand, the vividness of the music, wherever the composer had given reins to his melodic inspiration or handled his orchestra freely, gave great delight. (And, though, too often, Mr. Redding's lines seemed childish, they lent themselves quite easily to singing. Writers more poetic and imaginative than Mr. Redding will take up his task ere long where he has left it, and in a year or two we may evolve more operas, beside which "Natoma," with its many and real beauties, will seem as "Traviata" to "Aida" and "Otello.") Quite four (if not, indeed, five) thousand music lovers heard the performance.

Though she spoke lightly a short time ago of American opera, that wonderful woman, Mary Garden, put her heart, her great intelligence, her charm and all her art, into the interpretation of the Indian heroine. John McCormack, as a Californian counterpart of Lieutenant Pinkerton; Hector Dufranne, as a good Californian padre; Mario Sammarco, as a Spanish villain; Lillian Grenville, as the romantic Spanish foil to Natoma; Gustave Huberdeau, as a stately and old fashioned father, and Constantin Nicolay, in important, although episodic character of an Indian confederate of the chief villain, co-operated bravely with Miss Garden. The dances in the second act—wild, picturesque and, in one instance, tragical—did more than even the admirable orchestra to assure a victory which at first seemed hard to win. Much of the honor earned tonight by the performance was unquestionably due to the devotion and great skill of Maestro Campanini, who is now almost as zealous an advocate of opera in English as he has long been of Italian opera. I am assured by Mr. Redding that the strange, costly and effective costumes worn in "Natoma" were all historically accurate. The first two scenes—one showing the exterior of an old Spanish home on the Island of Santa Cruz, the other disclosing the plaza and mission church at Santa Barbara—were beautifully painted and most picturesque.

Until the second act is reached the composer has been groping, as it were, to find himself. Then he grows confident. He needs not be rebuked if he has borrowed an idea or two in Barbara's air, "Awake, My Love," from the "Bird Song" in "Pagliacci." Puccini has done similar things. Apart from this, the second act is admirable. It has color, spirit, life, charm and strength. It never tires. And in this act the plot and characters explain themselves not only in words, but through the action. The bustling, vivid crowds, the vaqueros, soldiers, gentle folk, nuns, Indians and townspeople who come to the fiesta move, dance and sing just like the crowds in "Carmen." In their bright, varied dresses,

with their serapes, their gay skirts, their blankets and mantillas, they are a brilliant evocation of old California days. By way of contrast to the Spanish element, we see a detachment of American sailors. Chorus succeeds chorus. Guitars twang. We hear tinkling mandolins. Convent girls enter, strewing flowers before local dignitaries. The flag of Spain is handed to the monks upon the steps of the old church, while Spanish soldiers sing their national anthem. A minuet is danced. And then, to distract attention from the projected abduction of Barbara by Alvarado and the other conspirators, Castro plants a dagger in the ground and dares any one to join him in the ancient California dance. The culminating point comes when Natoma, who has learned of the abduction plot, accepts the challenge. Planting her dagger beside Castro's, with her wild partner she moves round and round the knives, savage and sinuous. The situation is both striking and impressive. The composer has made the most of it.

Then a somber tragic note is sounded. Alvarado has seized Barbara, when suddenly Natoma lunges forward and stabs the abductor. Throughout the fiesta scene Mr. Herbert has been dramatically forceful and musically. If there were nothing else of value in the opera but this episode, the production of "Natoma" would almost have been justified. But there is more, much more. The whole third act is musically on an unusually high plane. A prelude, which re-introduces the Natoma (or "Fate") theme, shows Mr. Herbert at his best. It is the finest, most ambitious, most successful example of dramatic tone painting by an American yet heard here. The handling of the interwoven themes is scholarly. The instrumental combinations are effective. The whole prelude is beautiful. Very dramatic, too, are the solo which "Natoma" sings from the altar steps of the church in which she has found refuge; the Gregorian chants of the monks; the "Come Unto Me" of the good Spanish padre, seeking Natoma's conversion, and the "Sanctus" of the nuns. When, at the last "Natoma's" vengeful heart is touched and the chorus intones a "Hosanna" as the girl moves through the convent gates, the effect is again beautiful. The opera ends with the orchestral repetition of the theme of "Fate."

THE PASMORE TRIO.

Following a tour which has extended over a period of five months and which has included concerts in almost thirty states in the Union, the Pasmore Trio has been spending the past week with their father, H. B. Pasmore, in this city, prior to continuing northward through Oregon, Washington, and British Columbia. Since leaving San Francisco last October these well known artists have visited the northwest, middle-west, east and the old south, returning to California through Texas, New Mexico and Arizona. They have already played more than sixty recitals, including engagements with many of the colleges and universities of the south and east, and will, before the close of the season, have played a total of one hundred concerts.

Wherever the Pasmores have played during their tour they have been received with the greatest enthusiasm. In many instances they have already been re-engaged for next season and their managers, Fitzpatrick & Norwood, announce that the tour of 1911-1912 will be even more extensive than the present one. Everywhere the critics have been most laudatory in their praises. The following from the Atlanta Georgia, "Constitution" of January 26, 1911, is a sample of the many splendid tributes paid the Pasmore Trio:

"Fine music in Atlanta is too often appropriate to compare with the violet that is born to blush unseen. Work like that of the Pasmore Trio at Marriot Hall last night comes and goes, and only the devoted few are there to hear it. Work seems a prosaic term to apply to the beautiful achievement of the three young women who, with their appearance, opened the Atlanta Musical Association's season. But the noble character of work could in no way be better illustrated than in their effort. No isolated glitter of spasmodic technique; no sentimental indulgence of temperamental femininity marred the evening. Rather was the concert a satisfying and delightful reflection of high intelligence, the well-balanced expression of three remarkable young artists. Their program was delightfully interesting, beginning with a seventeenth century trio by Couperin. Reposeful sweetness lay even in its gay movements, and free as it was from the complexities of thought as well as expression which characterized the modern Tschalkow-

sky trio forming the other ensemble number, it had the fullness and depth of true art in any period.

The violinist had already fairly startled her audience with the Bach Chaconne, which she played with no mere feminine brilliance, but with the virility, the abandon of the artist commanding conviction. The cellist in a Chopin Nocturne and a cheerful rondo by Boccherini had proven a tone, a spirit and a steadiness in florid moments as well as in sustained which established her standard, and the pianist had interwoven the parts with an art exquisite, but substantial. They only completed their conquest with their last splendid effort when, refusing to be vanquished by the failure of the trio music to arrive in time, they played the big second and third movements of the Tschalkowsky Trio without the aid of the notes. And whatever may have been their inward qualms, there was no hint of it in the compelling steady beauty of their interpretation. All of them as they played, they had no apology on the basis of their youth. The audience showed their appreciation by remaining in their seats to applaud for some time after the completion of the programme."

(Continued From Page 3.)

hitherto we did not believe an artist of Latin birth and education capable of such satisfactory artistic achievements in concert work as Bonci, we are bestowing upon the artist a compliment that can only be appreciated by those who understand our scepticism in matters of this nature. Alessandro Bonci appeared to a crowded house last Sunday afternoon. We are sure the attendance will even be larger, if possible, tomorrow. He received one of the greatest ovations ever accorded any artist in San Francisco and he deserved it. Those who have missed the opportunity of hearing this truly great exponent of the art of singing will perhaps never have another opportunity in their life time to hear exactly the same perfection in the art of singing by an operatic tenor of such world wide fame. Surely the art of genuine singing is so rarely understood that the appearance of M. Bonci is nothing less than a blessing to any community.

ANOTHER CONCERT BY MISS FLORA WILSON.

Since the appearance of Miss Flora Wilson at a concert given by her on February 18th in the Hotel Francis, for the benefit of the Armitage Orphanage, the urgent request of her friends and admirers, M. Wilson has consented to give another concert here about March 20th, in Scottish Rite Hall, at the corner of Sutter and Van Ness avenue, before her return to the concert to be given will be at popular prices. Miss Wilson is anxious that the price shall be within reach of all music lovers. Miss Wilson is the daughter of the Secretary of Agriculture and has been for several seasons one of the most popular belles in Washington.

BENTLEY NICHOLSON'S RECITAL.

Bentley Nicholson, the well known tenor who came to San Francisco several months ago from Seattle, who quickly established himself in the good graces of our musical cult by reason of his excellent voice, intelligent exposition of the vocal art, will give a concert at the St. Francis Hotel on Tuesday evening, March 14th. He will be assisted on this occasion by Mrs. J. Gish, one of the leading concert and church sopranos of San Francisco. Mr. Nicholson will present on occasion the following exceedingly interesting and highly educational program: Onaway, Awake, Below (Coleridge-Taylor); Botschaft—(Brahms); Fruhlingsnacht—(Jensen); Wohin—(Schubert); Chanson Trist—(Duparc); La Belle du Roi—(Augusta Holmes); A Night—(Bemberg); Aria from Cinq-Mars (Gounod); Nigredo—(Pergolesi); He Loves Me—(Chadwick); Mrs. John G. Luna Fedel—(Denza); Non Mi Destar—(Rotoli); Crying of Water—(Campbell-Tipton); O Come With Me in the Summer Night—(van der Stucken); Sweet Things Come and Go, Love—(Coleridge-Taylor); The Dawn—(Chadwick).

The Mansfeldt Club gave its bi-monthly meeting at the residence of Hugo Mansfeldt on Thursday, March 2d. The program was as follows: Beethoven (1827)—Moonlight Sonata, Adagio; Liadow—Preludium (1736-1799)—Rondo; Liszt (1811-1886)—Liedtraum, No. 3; Mendelssohn (1809-1847)—Song Without Words; Saint-Saens (1835)—Mazurka, G minor; (1811-1886)—Au Bord d'une Source; Debussy (1862)—Arabesque; Gounod-Liszt—Faust Fantasy, formed by the Misses Edna M. Willcox, Stella H. Hazel M. Hess, Esther Hjelte, and Frances Willcox.

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A Few More Tributes

San Francisco, January 4, 1911.

Dear Mr. Metzger:

Let me congratulate you on the fine Holiday Number received yesterday, and wish you increased prosperity for 1911.

DELIA E. GRISWOLD.

* * *

On Train.

My Dear Mr. Metzger:

The Holiday Number of the Musical Review is certainly a great success and very beautifully gotten up. In fact, you have every reason to be very proud of the growth of your paper.

Most sincerely,

REGINA VICARINO.

* * *

Los Angeles, January 10, 1911.

Pacific Coast Musical Review:

Gentlemen:—We acknowledge receipt of yours of the 31st referring to your Holiday Number and beg to acknowledge receipt of this edition. It certainly speaks wonders for the progress of the Musical Review. We must compliment you upon its excellent appearance, the great field that it covers, and we hope it will be a matter of but a very short time before the regular editions of the Musical Review will be of the same size and proportions as the one we have just received. With best wishes for a prosperous 1911, we remain,

Very truly yours,

GEO. J. BIRKEL COMPANY.

By E. A. GEISLER, Vice President.

* * *

Oakland, January 6, 1911.

My Dear Mr. Metzger:

The fine large New Year's copy of the "Review" came safely and I wish to thank you for the splendid notice which you wrote of me and my work. It is very gratifying to have so fully my preparation described which will reach so many musical people. With many thanks and all best wishes for the New Year, believe me,

Very sincerely,

CAROLINE HALSTED LITTLE.

San Francisco, January 7, 1911.

My Dear Mr. Metzger:

I was so happy to receive your Holiday and Tenth Anniversary Number; it is remarkably beautiful. I congratulate you upon the Tenth Anniversary of the Musical Review and for all you have done for musical art and for the Pacific Coast-musicians.

Sincerely yours,

LOUIS CREPAUX.

* * *

St. Paul, Minn., January 7, 1911.

Friend Metzger:

Let me congratulate you on the December 31st Number of the Pacific Coast Musical Review edited by you—there are in it thirty pages of so much that it would take too long to enumerate the interesting points in them all. Bravo indeed! Let the envious "croak," and in the meantime you continue your worthy mission in keeping alive music on the Pacific Coast, as well as encourage art and artists. My best wishes and warm regards. Believe me,

Sincerely,

PAOLA LA VILLA.

* * *

Los Angeles, Cal., January 17, 1911.

Dear Mr. Metzger: I want to congratulate you upon the splendid Holiday Number and also upon the new style of The Pacific Coast Musical Review. It is splendid. Believe me I am,

Sincerely yours

A. MILLER.

* * *

New York, January 13, 1911.

Dear Mr. Metzger: I want to congratulate you on the improved appearance of your paper. Your columns have always been interesting and now that there is more space they will naturally become more interesting.

Yours very cordially

M. H. HANSON.

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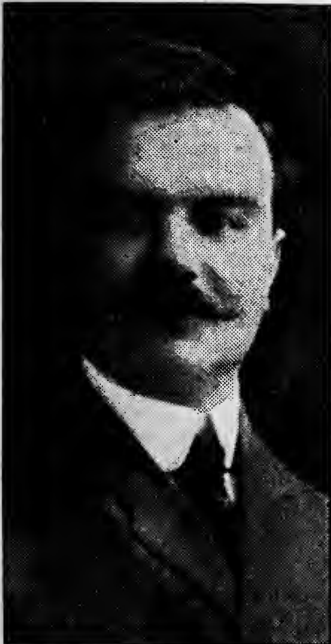
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SAN FRANCISCO, SATURDAY, MARCH 18, 1911.

Price 10 Cents

Is Piano Playing Becoming Decadent?



WING to the fact that the piano students and piano teachers of San Francisco have been rather indifferent in the matter of attending the concerts of visiting pianists of late, there has gradually arisen among the general public and among managers and business men the idea that piano playing in concert form is becoming decadent. The teachers who are indirectly responsible for this injurious creation of opinion against piano study must see to it that those who are now of this belief will be forced to change it. If they remain indifferent and the concerts of visiting pianists continue to remain unattended then the piano teachers will gradually lose their pupils who will cease taking lessons because the art of piano playing, according to general ideas will have become decadent. It is a most dangerous thing to permit such rumors to gain ground, and while we do not agree with those who maintain that the player piano is taking the place of the artist, we must admit that there is grave danger to the piano teacher, if this opinion is permitted to go unchallenged. There is now an opportunity to prove that piano playing is still in its zenith, when Ferruccio Busoni makes his appearance at the Scottish Rite Auditorium, tomorrow afternoon. Will the piano teachers and students take advantage of this opportunity to demonstrate that a great pianist is still held in veneration? Or will they permit the dangerous rumor about the decadence of the pianistic art to gain still firmer ground? It seems to us that the piano teachers better hustle and see that Busoni's house is crowded tomorrow afternoon, or take the consequences in the decrease of their piano classes from year to year. Busoni is a master of the instrument whom every piano student must hear, if he desires to understand his art thoroughly. Unless the two Busoni houses are crowded to the doors the piano teachers and students admit that there is truth in the rumor that pianistic art is becoming indifferent even to those who study it. So better get your tickets for tomorrow's concert in a hurry.

ALFRED METZGER,

Editor Pacific Coast Musical Review.



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 "Until You Came."

John W. Metcalf and the Steinway



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San Francisco, March 3, 1911.

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THE MUSICAL REVIEW'S POLICY.

Several complaints having reached this office from certain advertisers, we feel again obliged to define our attitude toward the musical profession and the musical public of the Pacific Coast. The complaints that reached us dealt with our lack of enthusiasm in publishing regular "puffs" about advertisers. We were told that a certain daily paper in this city which accepts musical advertisements publishes these complimentary notices without waiting until the advertiser informs the paper of his desire to use the columns. We have seen these weekly displays of indiscriminate praise of anyone who advertises. The Pacific Coast Musical Review does not promise its advertisers weekly laudatory articles. We are publishing a musical newspaper for our readers and the world's musical news must take first place before press notices. However, we allow our advertisers the courtesy of our reading columns. For instance, if an advertiser gives a concert he is entitled to regular-advance notices which we expect him to mail to us. If an advertiser gives a concert he is entitled to publication of his portrait in connection with a detailed criticism of the event, but not a "puff." If an advertiser occupies a certain space, he is entitled to the front page once a year which is equal to \$50, the price of the front page, and a complimentary notice in the holiday number for which we must ask the advertiser to furnish the facts. A teacher is entitled to the publication of all his pupils' programs together with comments. If these privileges are not sufficient, we are afraid that we can not make the columns sufficiently attractive to an advertiser to have his patronage.

We can not and will not publish a series of indiscriminate "puffs" in these columns. There are musical advertisements in the daily paper already referred to which we would not accept in this paper, as we consider them fakes. And there are teachers in San Francisco who, in case they had advertised in this paper, could not receive a favorable notice because we would not consider them entitled to such. We are considering the advertising department of this paper entirely separate from the reading columns. The advertisements can be bought at certain rates and are at the disposal of every competent teacher. If any teacher does not consider an advertisement in this paper worth while we prefer that he better not advertise. Any comments we make about a teacher in these columns are not made because of his advertising; but because of his merit, and if we personally do not consider him worthy of favorable comment he must be willing to accept honest criticism. We may be mistaken in our judgment occasionally, but whatever we write is our honest opinion.

A member of a certain musical club here has withdrawn his advertisement because he believed that an unfavorable notice appeared about him in these columns. We are glad that this musician has withdrawn his advertising patronage. For if he expects to be entitled to favorable comment, no matter how much his performance may need criticism, on account of his being an advertiser, he is laboring under a wrong impression. An advertiser, like any other musician, must be competent if he desires our endorsement and if he is afraid to take well meant suggestions he should not advertise in these columns nor ask our attendance at his concerts. We understand that when anyone sends us tickets for a concert he wants us to express our honest opinion. If he does not, he should not send us any tickets. The reading columns of the Pacific Coast Musical Review can not be bought under any circumstances and the sooner this idea gets sifted into the minds of those who do not believe this to be a fact, the better it will be for everyone concerned. We trust that we have made our standpoint clear. This paper reaches every musical home of importance, every musical club, every musical manager, every musical library and every amateur musical organization as well as pupils and parents of pupils on the Pacific Coast. If an advertisement in these columns is not worth the space it occupies without continued "puffs" written by us haphazard, we do not consider it worth while for anyone to spend any money with this paper. If the teacher needs his money for other purposes, such as advertising in the columns of a daily paper that gives him indiscriminate "write-ups" in the shape of fulsome praise, we do not want to deprive him of his money and we are now in a position when we need no charity. We appreciate the support we obtain from our advertisers which we count among the aristocracy of Pacific Coast musicianship, but we do not want advertisements from any one who expects us to stay up nights thinking about what to write in the way of complimentary notices. In conclusion we do not wish to be understood as referring to any individual complainant, we simply speak collectively of anyone who labors under the impression that an advertisement in this paper buys a favorable and undeserved reading notice. A musician must DO something to be recognized in this paper.

A FEW COLD-BLOODED FACTS.

Since Henri Gressitt, the misrepresentative of W. H. Savage, is spending his employer's money to boom himself in a local weekly, we might just as well state a few terse facts at this time as at any other. Gressitt, at the time the Merry Widow Company appeared at the Columbia Theatre for the first time, offered to insert an advertisement in this paper if we ceased our attacks on the incompetent company. We refused to be bribed, unlike the editor of the aforesaid weekly who published Gressitt's own estimate of his greatness. As a punishment for our temerity in telling the truth about the voiceless Merry Widow Company, Gressitt has influenced the management of the Savoy Theatre, (one of our regular advertisers whenever a musical comedy company appears at that theatre) not to advertise any of the Savage productions in this paper. If this is not trying to club a paper into submissiveness we do not know what "coercion" means. And in spite of this the weekly aforesaid defends Gressitt in payment of a half page advertisement and says that he is "clean in body, dress and mind." We are surprised that our editorial colleague finds Gressitt clean in body, for he has treated this paper

in such a dirty manner that some of the mud should still cling to him. If this kind of prominence pleases Gressitt he is welcome to it, in the same manner as any person whom we consider publicly a briber and a blackmailer is welcome to the fame he may get out of such publicity. The successful effort to induce the Savoy Theatre management to cease advertising any of the Savage productions in this paper will not deter us from telling the truth about a bad theatrical performance in the future.

A musicale was given at the Hermann Genss Academy of Music, 2312 Clay street, on Wednesday evening, March 1st. The program was as follows: Three songs for Contralto—Abide With Me (Liddle), Irish Folk song (Foote), Mother O'mine (Tours), Miss Hazel Harris; Four Songs for Soprano—Der Tod und das Maedchen, Fruehlingsglaube, Du bist die Ruh', Die Forelle, (Schubert), Miss Hazel Wood; Scene, Arie and Duet from "Lucia" (Donizetti), Misses Hazel and Myrtle Wood, Mr. Charles Bulotti; Two Arias for Tenor—Una furtiva lagrima (Donizetti), Cielo del mar (Ponchielli), Mr. Charles Bulotti; Duet from the Opera "Aida" (Verdi), Misses Hazel and Myrtle Wood; Quartet from the Opera "Rigoletto" (Verdi), Misses Hazel and Myrtle Wood, Mr. C. Bulotti and Hermann Genss.

"Stolen letters of the King, the Emperor and the President," is the latest of the works of Leopold Jordan. The Stolen Letters, which are of a humorous and satirical kind, are appearing in the San Francisco News Letter every week. Leopold Jordan has written many works, both dramatic and musical, as well as books. He is the librettist of Masse's grand opera, "Paul and Virginia," that is, he wrote the English version, which was done in England and Australia. Mr. Jordan's humorous songs are well known in England and America, many of them having been published here. His "Stolen Letters of the King, the Emperor, and the President," is extremely clever and in the author's best style.

THE BUSONI CONCERTS AT LAST.

At last we are to hear BUSONI—After months of expectations our hopes are to be realized and there is nothing now left for us to do but to flock to the new and beautiful Scottish Rite Auditorium at the corner of Van Ness avenue and Sutter street, and worship at the shrine of this master. Remember that this great artist plays for us but TWICE so do not procrastinate for you may regret it afterwards, for artists like Ferruccio Busoni are not heard often in one's lifetime. The first concert is this Sunday afternoon, March 19th with the following stupendous program: Organ Prelude and Fugue, D minor (Bach-Busoni); Ballade, Op. 23, Ballade Op. 47 (Chopin); Etudes, Mazeppa, Ricordanza, La Campanella (Liszt); Two Legends, St. Francis of Assisi, The Sermon to the Birds, St. Francis of Paula, Walking on the Waves (Liszt); Fantasie, "Reminiscences of Don Juan" (Liszt).

The second and positively last concert in San Francisco will be given Tuesday night, March 21st, with the following program: Transcription, "Chaconne" (Bach-Busoni); Fifteen Variations and Fugue on the Theme of the "Eroica," Op. 35 (Beethoven); Sonata in one movement, B minor (Liszt); (a) Impromptu, F sharp minor, Op. 36, (b) Scherzo, C sharp minor, Op. 39, (c) Nocturne, C minor, Op. 48, No. 1, (d) Polonaise, A flat major, Op. 35 (Chopin).

Hundreds have expressed the determination to cross over to Oakland next Wednesday afternoon, March 22d, to hear a third Busoni program at Ye Liberty Playhouse. This concert will commence as late as half past three to accommodate the many teachers and students desiring to attend. Here is the program: Transcription, "Chaconne" (Bach-Busoni); Sonata No. 2 (Chopin); Variations, Op. 1, Toccata, Op. 7 (Schumann); Rhapsodie No. 13, Caprice Valse (Liszt); Der Erlkonig, Hungarian March (Schubert-Liszt).

For the Oakland concert the box office opens Monday morning at Ye Liberty, at 9 A. M. To accommodate the San Franciscans, Greenbaum will attend to orders for the Oakland concert at the box office of Sherman, Clay & Co. in San Francisco for this special occasion if desired. Remember you can hear a Busoni concert for ONE DOLLAR and no teacher or student can AFFORD to miss the opportunity. In Europe teachers and pupils come from far and near when a Busoni concert is announced.



By CHARLES MALLORY DUTTON

Berlin, February 20, 1911.

LILLI LEHMANN sings Schubert with perfect relaxation and ease, and also with the combination of strength and grace of a master artist. Even though her voice is beginning to wane, her phrasing is so judicious and mature, that she will always be able to captivate her hearers with her art, which is at all times noble and womanly, and her interpretations are sincere and authentic. It would be unfair to expect either a fresh or a young voice from this distinguished artist, for those qualities belong to youth and inexperience. But with Lilli Lehmann the compensation of age is a fuller understanding of art. Her three successful song recitals this season in the Philharmonic Hall, have given proof of her popularity. Her first evening was devoted entirely to the songs of Robert Franz, the second programme included arias by Beethoven, Mozart and Handel, and the third concert was built up entirely from Schumann and Schubert. I did not care for her Schumann numbers for several reasons: First, because most of them were too low for her voice, and in her lower register her voice changes and becomes really unpleasant and hard. There is a great lack of carrying power in her chest tones, but the middle, and especially the upper register of the voice is still remarkable, and in such songs as *Almacht*, *Die Sterne* and *Clarchens-Lied*, Madame Lehmann displayed a beautiful, high, clear, legato quality, which indeed is rarely equaled today, even from the younger generation of singers.

OSSIP GABRILOWITSCH.—Ossip Gabrilowitsch gave his first piano recital of this season last week, and as was to be expected his audience was made up mostly of Americans, for it is in America that he is best known and admired. Like Lhevinne, Kreisler, Elmann, Bauer and many other artists who have won fame in America, not only the German critics, but the people also, hold back both their opinion and presence, for they are not very keen about any artist who has made a great success in America, without first winning the approval of the Berlin critics, and they embrace every opportunity of finding fault with any artist who comes to Berlin fresh from American success. Josef Hofmann has never played in Berlin, although his father lives here, or rather in the suburbs not far from here, and Mr. Hofmann visits Berlin almost every year on his way to Russia, where he is a great favorite. Franz von Vecsey and Cary Flesch are considered far greater violinists, and are a great deal more popular than Kreisler and Elman who play in smaller halls, and almost entirely to American audiences, and I know this to be true, for I have attended all of their recitals. And so, as was to be expected, Gabrilowitsch was received by a fair sized audience of which over three-fourth were Americans. And now, I do not want you to infer that Gabrilowitsch is not known or liked in Berlin, for he is, only they are not wild about him. But, it has taken me all of this time to sum up Mr. Gabrilowitsch's playing last week, in just two words—serious and deliberate. His programme opened with the well known little rondo in A minor by Mozart, which was too serious and too slow, for there is such a thing as overdoing even Mozart. To be sure every note was a pearl, but the string was too long, one wished for a setting of some kind now and then, an old brooch, or a cluster of pearls. From Beethoven Mr. Gabrilowitsch chose the Sonata in E minor (Op. 90) in two movements, which was another example of pearls, especially in the second movement, but upon the whole, it was played with much more vim. The Sonata was followed by the Mendelssohn Variations "Serieuses," twelve of the Chopin preludes, two etudes (Op. 42) by Scriabine, and one etude from Smetana "The Sea Coast," which was wondrously beautiful, and most magnificently played. The program closed with a new character study by Josef Hofmann, and the Brahms Rhapsodie (Op. 119). I have heard so many superb programmes magnificently played by Mr. Gabrilowitsch, that I could not help but feel somewhat disappointed, to think that he was not up to his usual high

standard, but the many interruptions which have been forced upon his musical career during the last year, were unmistakably obvious. Mr. Gabrilowitsch appeared in a new role at his second concert, and that was in the capacity of a conductor, as he directed the Philharmonic Orchestra in a programme of very new and well selected orchestral works. The entire programme was most alluring to every student of the modern orchestra, for such works as Saint-Saens "La Jeunesse d'Hercule," Elgar's Symphonic Variations (Op. 36), Faure's Suite (stage music) for Maeterlinck's "Pelleas and Melisande," the Overture to Glinka's opera "Russian and Ludmilla," and Tchaikowsky's "Francesca da Rimini" were presented. As Kreisler played upon the same evening, I was obliged to forego the pleasure of hearing this rare programme, but I have heard of the success of the concert upon all sides, and Mr. Gabrilowitsch is to give a second orchestral concert in two weeks, in the large Philharmonic Hall.

* * *

SIEGFRIED WAGNER.—And speaking of orchestral conductors, we availed ourselves of the privilege of attending the only concert of the season by Siegfried Wagner, who directed the Philharmonic Orchestra in a programme which was certainly interesting, if not altogether remarkable for its musical worth. This grandson of the illustrious Liszt, and only son of the most daring and consummate German composer, Richard Wagner, has been underrated in many ways as a musician. The world should remember, that it is not his fault, nor his fortune, to have had such distinguished musical ancestors, and we should not praise or blame any man because he is the son of a genius, or because he is born with or without talents. What should concern us is simply what a man has made of himself under existing circumstances. The talents and great developments of illustrious men have seldom been given to their children, and the case of Siegfried Wagner is no exception to the rule, for there is nothing remarkable about him in any way. As a composer of operas he is not only mediocre, but, he caters to the public taste, which is certain death to self-development, and as an orchestral conductor he lacks inspiration and passion. Notwithstanding the fact that he directed the Eighth Symphony by Beethoven entirely from memory, he is rather phlegmatic and indefinite. In his reading of his grandfather's "Mephisto Waltz" for orchestra, he rose to spirited heights now and then. In the prelude to his opera "Banadietrich," he really showed a fluent command of orchestration and some originality, but in the entire second act of this opera, which was given for the first time in Berlin, and sung by a soprano, a contralto, two tenors, a bass, and a small chorus, the work failed to please the large audience, either vocally or orchestrally. I, for one, was really bored! and I wanted to leave after this number, but thought it my duty to hear the first and perhaps only production of the "Grand Duet" from his latest opera "The Kingdom of the Black Swan," which proved to be one grand below from beginning to end, a sort of mixture of father, grandfather and son. It is rather paradoxical, that notwithstanding the fact, that many of the characteristics of Liszt and Richard Wagner were most obvious throughout the duet in this opera, still one could not accuse Siegfried Wagner of plagiarism, for he may have inherited these musical thoughts, ideas and emotions from his ancestors, and what appears to be imitation, may have come from within. I was spared his reading of his father's Prelude to "Die Meistersinger," by leaving after the duet. After hearing such conductors as Felix Mottl, von Schuck, Richard Strauss, Arthur Nikisch, Dr. Muck, Siegfried Ochs and Safonoff again and again in all of the Beethoven and the Wagner works, to say nothing of the celebrated conductors of London, Siegfried Wagner is not to be taken seriously as a musical leader.

* * *

RICHARD BUHLIG.—During the last eight weeks, Richard Buhlig (a young American pianist, and a Leschetzky disciple, who made an extended tour of the Eastern States last season) presented five recitals in Berlin. Although I have not the space to review his playing in detail, his programmes should command the admiration of all pianists and students. During eight weeks this highly gifted young artist played from Beethoven the Sonatas op. 10, No. 3, the Waldstein, the Appassionata, and the op. 110, and the op. 111, the Brahms Sonata in F minor (op. 5), and the Sonata in F sharp minor (op. 2), the Liszt B minor and the Chopin B flat minor Sonatas, the Brahms-Handel Variations, the Beethoven Thirty-Two Variations, five preludes and fugues from Bach, three intermezzos, a ballade and a Rhapsody from Brahms, four Schubert Impromptus, the

Chopin Fantasie in F minor, the B minor Scherzo, and many smaller pieces by Chopin, the very difficult Prelude, Chorale and Fugue by Cesar Franck, and several of the larger piano works by Liszt. In his last programme Mr. Buhlig played seven of the newer Debussy "Images" or picture poems, which included such impressionistic novelties as "Bells Heard Through Leaves," "The Moon Descended Upon the Temple Ruins," and the elusive little "Gold Fish" which darted from one end of the keyboard to the other, or when in repose, such shimmering in shady nooks, and the opaque, translucent little water-color sketch "Reflection on the Water." Such strong contrasts of watery sea-greens and nasturium-yellows in the bright sunlight, for Debussy writes for the eye as well as for the ear. But when it came to his "Isle of Joy" which closed this novel group, the piece failed to conjure any form of joy either to my eyes or ears, for there prevailed such a continual state of musical unrest, but after all I hope you will take this lengthy parley as the opinion of one.

CHARLES MALLORY DUTTON.

VICTOR HERBERT'S AMERICAN OPERA.

"Natoma" leaves no positive impression. It lacks individuality, originality, ideas—and no music has value unless it possesses one at least of these merits. In melodic style it seldom rises above the better class of salon music; it does in Natoma's "Hawk Song," and in certain other passages where Mr. Herbert has used effects that are characteristic of Indian idioms. But it is a different and less admirable style of melody that he habitually employs—a style that is fairly represented by the setting of Paul's fatuous "Gentle Maiden" address in the first act. In harmony Mr. Herbert employs the typical modern "cliches" with dexterity and generally with aptness—they are not too "modern," for he it remembered that Mr. Herbert has avowed a healthy Irish contempt for Debussy and all his ways. His instrumentation is rich and sonorous—here again, we encounter the conventional modern idioms, manipulated effectively, but without subtlety or imagination.

In short, Mr. Herbert says nothing that has not been said before. By this I do not mean to imply that he has definitely reproduced the thoughts of other men; I mean simply that there is nothing new, nothing arresting, nothing distinguished, in his handling of the elements of musical expression that are available to the opera-maker of today. Native skill and a sense of the theatrical effect, supported by adequate training, will enable almost any composer so to employ the incalculably rich resources of modern music that he may set forth a dramatic text with a semblance of color and veracity. In Mr. Herbert's case it must not be forgotten that he was dealing, in "Natoma," with hopeless dramatic material; yet it is also true that had been intended by the gods for a composer of serious music, an authentic power of eloquent and individual expression would have enabled him to triumph even over Mr. Redding's libretto—to seek out the reality of sentiment and passion and tragedy behind the frail and tottering structure of the dramatist, and utter it with strength, with beauty, with distinction.—Lawrence Gilman, in Harper's Weekly.

* * *

The California Conservatory of Music gave a faculty recital at Kohler & Chase Hall on Friday evening March 3rd. The program was as follows: Mr. Julius Haug, violin, Miss Elizabeth Price, contralto and Gula Ormay, accompanist. Haydn—Concerto in C; Hermann, Hans—The Three Comrades; Saint-Saens—(a) The Havenaise (b) Andantino Quasi Allegretto; Schumann—(a) To My Betrothed (b) I Chide Thee Not (c) She Is Thine; d'Ambrosio—(a) Romance, Hierro—(b) Jota—Spanish Dance, Sarasate—(c) Zigeunerweisen.

* * *

One of the most useful books that have come to our attention is that entitled "Opera Stories" compiled and published by Henry L. Mason. It gives the synopsis of not less than 124 operas including *The Girl of the Golden West* by Puccini, *Ysobel* by Mascagni, *The Sacrifice* by Converse and *Natoma* by Victor Herbert. All the standard operas are included in the book. This is a most useful publication for those who attend operas and do not understand what is going on upon the stage. Many a time the writer has been approached during the presentation of an opera by well known musicians who had no idea of the plot of the opera, especially when the work was new to them. Here is their opportunity to provide themselves once and for all with the information which is so necessary for the purpose of enjoying a grand operatic performance. Mr. Mason is entitled to the gratitude of the musical public for providing it with such an excellent little book.



MISS WITHROW'S RECITAL.

A soiree musical, given by the vocal pupils of Miss Marie Withrow, with Mr. Fred. Maurer as accompanist, took place last Thursday evening in the beautiful Scottish Rite Auditorium. A variety of circumstances made the occasion noteworthy. One of these was the fact that practically all the pupils who appeared to give evidence, publicly, of the degrees of proficiency attained by them, after periods of two years or less, essayed the interpretation and performance of music of such high class that the program might well have been adopted as a whole, by professionals. Miss Withrow, their teacher, returned from a residence of many years in European cities as a student, and as a teacher in Paris and London, only two and one half years ago. This fixes the terms of study of the more experienced of her pupils in the present classes at about two years.

Considering this as a factor in establishing a fair standard by which to judge of the acquirements, I am tempted to make a list herewith, of the selections that were performed, as follows: Duo—"La ci darem mano," from "Don Giovanni," Mozart; Aria from "Joan d' Arc," Tschafkowsky; "Leise, Leise," from "Der Freischuetz," Weber; Duo (Elsa and Ortrud) from "Lohengrin"; "Credo" from "Othello," Verdi; Prologue from "Pagliacci," Leoncavallo; Voi che Sapete from "Cavalleria Rusticana," Mascagni; Aria, "De Musette" from "La Boheme," Puccini; "Il Segreto" from "Lucrezia Borgia," Donizetti; "O mer ouvre toi," Delibes; "Scenes That Are Brightest" from "Maritana," William Vincent Wallace; "La Gondola Nera," Ferati; "Chinese Song," Garnett; "Melisande," Goetz; "The Mad Dog," Lehman; "Dear, When I Gaze," Rogers; "My Heart at Thy Sweet Voice," Saint-Saens; "Broken Song," Huhn; "I Hear You Calling Me," Marshall; "The Wren," Liza Lehman; "The Dove," Ronald; "Aubade," Lambert; "In the Dark, In the Dew," Coombs; "Border Ballad," Cowen; "The Lute Player," Allitsen; "Perjura," De Tajada; "There is no Spring but you," "Weil auf Mir," Siofren; "A Little Irish Song," Lohr. This is a somewhat surprising program for amateurs, and it is given in entirety for that reason. The list would have been lengthened but for the illness of two pupils, Mrs. Ethel S. Lea and Miss Helen Bliss Sullivan, who were unable to appear.

A fact that will attract and interest musical people is that there were fully 1500 persons present. The main floor and the balconies were, alike, completely occupied by as fine and characteristically musical audience as I have ever seen at an event along the same lines in San Francisco. Rain fell heavily outside but the interest was such that the entire capacity of the large auditorium was required to give seats to the attendants. The enthusiasm was marked after several numbers. Of course it is invidious to go too much into detail when writing of young vocalists. I was astonished at the very high grade work, mentally and vocally, that was in evidence in a number of instances. There is a current story that Dr. Lennox Brown, hearing Miss Withrow say at one of her talks in Cornwall Gardens, London, that she was "searching for a word that would express the life, mental energy, spiritual activity and whole-hearted concentration, as well as the fluent understanding of the aim of interpretation—remarked that "Miss Withrow will find the word because she is the word."

I would have said that the pupils who appeared last Thursday evening were the especial care of one teacher, if the program had not told the fact, and that because of the attack and emission of tones and admirable interpretation and care in details, I do not hesitate to predict a fine future for some of those who sang. Their accomplishments are considerable now and their capacities for further advancement are certainly good. The following were the singers: Mrs. Anna M. Maroney, Mrs. Della Prior Perce, the Misses Florence Beck, Clarissa Lucke, Elise Golcher, Catharine Golcher, Albina Paramino, Imelda Kinslow and the Messrs. Luther Marchant, Bernard Wilson and Clifford Sherman.

DAVID H. WALKER.

BONCI'S FAREWELL CONCERT.—There may be some truth in the contention that the general public is not familiar with the more serious phase of the art of music, but on the other hand it can not be denied that the public is very quick to discover anything of real merit and reward it with its applause and financial support. Although previous to his appearance in San Francisco, Bonci was not too well known in San Francisco except among those who scan the musical papers, it did not require much time to inform the musical public of this city that a truly great artist was in its confines. At his first concert the house was virtually sold out and at the second concert hundreds of people were turned away and the theatre was packed to its capacity, about a hundred people being accommodated on the stage. Very rarely is an artist so successful in this city at the time of his or her first visit and Bonci has every reason to feel gratified with the reception given him by the people of San Francisco.

The Bonci programs have been printed in this paper so often that it does not become necessary to repeat the last program at this time. Suffice it to say, that Bonci at his second appearance in this city strengthened the first impression made by him upon musicians and critics. He is a singer of singular charm and one who has fathomed all the mysteries of genuine vocal art to their very center. Among the new compositions presented by Bonci at his second concert was an aria from the *Girl of the Golden West*, by Puccini, and barring the fact that the composer has duplicated, his already very familiar style of lyric composition he has said nothing new in this latest work. There is throughout the aria evident the same tone color and treatment as is so familiar to us in *La Boheme* and *La Tosca* and we can appreciate the sentiment of those critics who could not reconcile the music composed by Puccini to the story of the far Western mining life. The music is purely the Italian school as already exploited in operatic works of modern creation. However, Bonci sang the aria with that artistry and vocal purity that characterizes all his work and that lend considerable charm to an aria that would not appear to such great advantage if presented by an inferior artist.

There is nothing else to add at this time except the hope that Bonci will soon again visit us and delight us with his matchless art. Last Monday morning Mr. Bonci left for Portland where he gave a concert on Wednesday evening. He will appear several times in the Northwest under the direction of the Misses Steers and Coman and will conclude his Western tour in Kansas City. From there he will go to New York and leave for Rome on April 13th. In Rome he will appear at the opera and after the conclusion of his engagement in the Italian capital he will go to Buenos Ayres to sing in opera there. His success in concert was so pronounced that it is very likely he will make another and more extended tour in America in the near future. At any rate everyone who has heard Bonci once will only be too delighted to hear him again and again.

ALFRED METZGER.

BERINGER MUSICAL CLUB CONCERT.—The Beringer Musical Club gave its eighteenth concert at Century Club Hall on Tuesday evening, March 7th. This is now the fourth season during which the Beringer Club is giving its excellent concerts and during this time the organization has steadily grown in efficiency and in artistic progress. Every one of the events scheduled by the Beringer Club were given without any postponement being ever necessary and at each instance the participants were prepared in a manner that elicited the enthusiastic endorsement of the audience. It is a well known fact among those who attend these recitals that it is almost impossible to obtain a seat unless you arrive considerable time ahead of the opening of the program. Surely it must be gratifying to Professor and Madame Beringer to find their energy and educational work so splendidly appreciated. Results, after all, form the principal evidence for the success of a teacher and surely the Beringer Conservatory of Music has every opportunity to point to results in these occasional concerts by the Beringer Musical Club.

Where the individual work of the various participants is so uniform in efficiency as it is in these Beringer Club recitals, it is hardly necessary to select particular numbers for detailed criticism. Miss Sadie Bultman and Miss Zdenka Buben opened the program with *Impromptu Variations*, op. 142, No. 3, by Schubert, arranged for two pianos, in a manner that earned them hearty applause. Miss Marie Sheehan played Mozart's *Pastorale Varie* in a very musicianly and technically clean manner, paying particular attention to emotional coloring. Miss Stella Coughlin sang *Serenade* by Wek-

erlin and Parla by Arditi very delightfully. Otto Rauhut, violinist, and Professor Beringer, pianist, presented Sonata No. 3 for violin and piano by J. M. Leclair in a manner that displayed efficient musicianship and the thorough comprehension of musical values of a work of serious intentions. Mr. Rauhut was kind enough to take the place of Harry Samuels who was ill and who had to cancel his appearance at the last moment. Under these circumstances Mr. Rauhut is especially to be commended for his thorough technic and brilliant execution. Professor Beringer had only one rehearsal and his sound musical adaptability was demonstrated by the fluent manner in which he interpreted the difficult piano part.

Miss Sadie Bultman gave a spirited and rhythmically vigorous interpretation of the *Kerlesse* by Gounod and arranged by Saint-Saens which well deserved the hearty applause that greeted it. Harry Bultman sang the Prologue from *Pagliacci* in a very forceful and impressive manner, securing both the dramatic and lyric effects of the popular composition. Miss Zdenka Buben showed fine study and considerable pianistic skill in her neat reading of Liszt's *Ballade in B minor*. Mrs. Lois Patterson Wessitsh aroused her audience to enthusiastic applause by reason of her brilliant rendering of an *Aria* from *La Favorita* and of D'Hardeiot's "I Hid My Love." Mrs. Wessitsh possesses a clear, ringing soprano voice which she uses to splendid advantage. Her personal appearance is very charming. Miss Frances Westington played Schumann's *Faschingsschwank* and Gluck-Saint-Saens' *Airs de Ballet* with technical as well as musical understanding and justified her friends' faith in her musical ability. Miss Irene de Martini, whose every appearance at the affairs of the Beringer Musical Club is the signal for enthusiastic applause, again scored a triumph with her brilliant rendition of Verdi's *Ah fors e lui*, and Beach's *The Year's at the Spring*. Miss de Martini is steadily growing in artistry. The program was concluded with an impressively rendered composition by Dvorak entitled *Slavischer Tanz*, for two pianos. Miss Frances Westington and Melton Mowbray gave excellent account of themselves in this brilliant and rhythmically well played concluding number of an exceptionally well chosen program. The event added another success to the Beringer Musical Club's long line of musical conquests.

MRS. EDWARD MACDOWELL'S LECTURE.—Mrs. Edward MacDowell appeared in a lecture recital at Y. M. C. A. Auditorium on Monday evening, March 13th, under the auspices of the San Francisco Musical Club. The hall was crowded with an audience eager to make the acquaintance of the widow of America's greatest composer and to listen to the exploitation of the great movement inaugurated for the purpose of sustaining a MacDowell Memorial Association. The lecture recital as given by Mrs. MacDowell was divided into three parts, namely, an introduction in which the origin, present conditions and future work of the MacDowell Memorial Association was set forth, a description of the Peterborough Pageant of 1910 with stereopticon pictures and a musical part which was devoted to the illustration of some of the music of the pageant. The lecture was rather conversational in style and was of interest to those who like to hear of MacDowell and his value to American musical literature. Those who read a great deal on musical subjects found in Mrs. MacDowell's lecture, subjects that have been widely discussed in musical papers and magazines during the last few years. Those who are not in touch with musical events learned a great deal worth knowing by listening to Mrs. MacDowell. Miss Zeriline Bartholomew, soprano, sang the various vocal numbers in a very tasteful and distinctly artistic manner and Mrs. MacDowell played the piano accompaniments and one or two solos in splendid style and with the authority of one keenly alive to the importance of her subject.

Judging from Mrs. MacDowell's lecture, the principle work of the MacDowell Memorial Association is to give musicians an opportunity to spend a few years of rest in the beautiful surroundings of the MacDowell Farm near Peterborough. In order to prevent the movement from becoming a charitable affair, it has been decided to ask a modest sum for the renting of cottages, etc. An artist can here have a studio and spend life in a very pleasant manner free from worries and the tediousness of drudgery. Mrs. MacDowell's Pacific Coast tour has been made possible by the indefatigable and generous assistance of Manager L. E. Behymer of Los Angeles who assumed the management of the lecture tour without asking any financial assistance, but considering his aid as a labor of love in a splendid cause.

(Continued on Page 10.)



By JULIAN JOHNSON

Los Angeles, March 14th.

The principal event of the past week in Los Angeles was the concert of the Woman's Lyric Club, which took place Friday evening, at Simpson Auditorium, under the direction of J. B. Poulin. The concert was the second of this, the seventh season. As most frequently is the case with this organization, the ensemble was so perfect that it was the work of the club as a whole, rather than the efforts of individuals, which remain longest in the memory—and this, too, when there were some pretty fine individual efforts. The Brahms Quintette played several numbers, and soloists from the club membership were Mrs. Robert Smith, Mrs. Carlton Stockwell, Mrs. Nell Lockwood-McCune and Mrs. Ada Marsh-Chick. The program included "The Season of Roses" (Hermann); "The Maiden and the Birds" (Neidlinger); Andante and Scherzo, Brahms, Brahms Quintette; "To Theodora" (Chadwick); "Song of the Norns" (Hofmann); "If My Songs Had Airy Pinions" (Hahn-Lynes); Four American Indian Songs (Cadman-Harris); "Romance and Pageant" (Saint-Saens), Quintette; "In Fair Seville" (Pearne-Elliott); "Crossing the Bar" (Niedlinger).

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MESSIAH.—The First Congregational Choral Club, a stalwart singing body under the baton of William H. Lott, gave its rendition of "The Messiah" before an appreciative audience last Tuesday evening. Soloists were Mme. Bertha Vaughn, soprano; Mrs. Mary Carter, contralto; Roy Porter, bass; G. Haydn Jones, tenor; Harry Clifford Lott, baritone; Charles H. Demorest, organ and Mrs. H. G. Stratton, piano.

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"CAMPUS," ETERNAL.—Walter DeLeon's "Campus" seems to be the show eternal. The eleventh week is now on at the Grand Opera House, thus placing Los Angeles the third theatrical city in the union—for what other town, save Chicago and New York, has a dramatic production in the third month? Mr. DeLeon, recovered from his recent indisposition, returned to the cast last Friday night, on the occasion of the 100th performance of his play.

* * *

UNIQUE CONCERT.—A very enjoyable and quite unique concert was given last Friday evening at Blanchard Hall under the auspices of the California School of Artistic Whistling. Whistling of various sorts, interspersed with a few violin and vocal selections, formed the evening's entertainment. There was a whistling chorus, and other participants were Dr. Sarah Howe Morris, Master Raymond Delmar, Miss Jessie Stafford, Mrs. F. P. Rossiter, Harold Stewart, Frederick Hodge and Perley Glenn Godard, from the Egan school.

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Members of the women's clubs and other patrons of music and the arts, are planning a testimonial for Mrs. George A. Dobinson, to be given at the Auditorium early in May. For many years, Mrs. Dobinson has been not only a staunch upholder of the arts, but an intelligent and consistent developer of them as well—a legitimate constructor of the things she most admired.

* * *

Ellen Beach Yaw gave an extraordinarily successful concert in Beaumont a little more than a week ago. The program was not long, but it afforded the prima-donna many opportunities for the display of her versatile talent. A sharer of honors was Lester Donahue, whose piano playing literally captured the audience, which seemed greatly surprised at the young man's power, technique and breadth of intellectual conception.

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The joint recital planned by Roland Paul, tenor and Mrs. Edith Haines-Kuester, for Cumnock Hall last Thursday evening, was necessarily postponed on account of the highly inclement weather. Accordingly the skies permitting, the recital will be given this Thursday evening, in the same place.

Mme. Nielsen-Rounseville, for years recognized in Chicago as an exemplary exponent of modern piano technique and interpretation, has come to Los Angeles to make her home, and is located at No. 1624 South Burlingame Avenue.

* * *

Sibley G. Pease, organist, assisted by Frank M. Geiger, basso, will be heard in recital at the Westlake Methodist Episcopal Church this evening. Composers included in the program are Spence, Guilmant, Lemare, Schubert, Mozart, Beethoven, Dvorak and Gounod, with Mr. Pease's own offertoire in D flat.

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Mrs. Lillian Ballagh gave a special program before the Long Beach Musical Study Club last Thursday afternoon, taking as her subject music and music-life in Italy.

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Mischa Elman will be heard here in concert soon. This will be gratifying news to lovers of violin music, for, with Kreisler, Elman stands at the fore of the world's bow interpreters of master-melody.

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Julius V. Seyler, concert pianist of this city, and Mrs. Arthur E. Childs of Riverside, gave a piano-violin recital for the Tuesday Musical Club at Riverside last Tuesday evening.

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At the one-hundred-ninety-seventh students' recital of the Von Stein Academy, given Saturday afternoon, March 4th, program and participants included: Blanche Perry, Sonatina, op. 55, No. 3 (Kuhlau); Irene Gustafson, violin solo, Freischuetz (Spalding); Teresa Elwess, The Mill (Jensen); Ethel Thomas, mazurka (von Wilms); Stella Smoot, 3rd Mvt. Sonatina op. 55 No. 3 (Kuhlau); Selma Siegelman and Dorothea Vogel, duet, Bridal Song (Jensen); Anna Hoyes, Sonatina in C (Kuhlau); Mildred Bradford, waltz (Gurlitt); Ralph Montee, Cradle Song (Schumann); Kenneth Montee, Sonatina in C (Lichner); Eleanor Gress, 1st Movement Sonatina op. 55 No. 3 (Kuhlau); Pauline Hollingsworth, Sonata in G major (Beethoven); Faye Hughes, Scherzino (Wollenhaupt); Frieda Libbert, Sonatina op. 55, No. 2 (Kuhlau); Dorothea Vogel, Souvenir (Jadassohn); Selma Siegelman, Valse in E flat (Chopin); Bertha Swall, Chaconne (Roubier); Ethel Leaver, Harmonious Blacksmith (Handel); Tillie Miller, Nocturne in E flat (Chopin); Felice Anshell, Etude (Ravina); Corda Hunt, Etude (Wollenhaupt); Victor Nemecek and B. C. Kingsley, duet, "Magic Flute" (Mozart); Dorcey Whittington, last Movement Sonata in C (Hayden); Nellie Bringham, 2nd Mazurka (Goddard); Victor Nemecek, Aufschwung (Schumann); Clara Russakov, Rhapsody No. 2 (Brahms).

The Saturday Club of Sacramento gave the three hundred and sixth recital of its eighteenth season on February 18th. The program was devoted to the com-

positions of Bach, Beethoven and Brahms. The Complete program was as follows: Program Analysis—Mrs. Henry White; Piano—Marcia funebre, Symphony 3 (Eroica) (Beethoven), Miss Edith McDonough, Mrs. L. W. Ripley, Mrs. Rose Geiser, Miss Edna Farley; Song—Liebestreu (Faithfulness), Standchen, (Serenade) (Brahms), Miss Amparito Farrar; Piano—Sonata, op. 2, No. 1 (Beethoven), Miss Ruth Wissemann; Song—Immer leiser wird mein Schlummer, Vergebliches Standchen (Brahms), Mrs. Lucien Caen; Organ—Choralvorspiele, Aus der Tiefe rufe ich, Es ist ein Ros' entsprungen (Brahms), Miss Ruth Pepper; Song—In questa tomba (Beethoven), Miss Edna Zimmerman; Piano—Sonata, op. 22 (Beethoven), Miss Imogen Peay; Song—Ave Maria (Brahms), Hymn To Night (Beethoven), Mrs. J. A. Moynihan, Miss Florine Wenzel, Mrs. John Madden, Mrs. Robert Hawley, Miss Louise Corbey, Mrs. Robert Lloyd, Miss Wessie Johnston.

The regular weekly player recital took place at Sherman, Clay & Co. Recital Hall on Saturday afternoon February 25th. Lillian Quinn Stark, dramatic reader and Frank L. Grannis, at the player piano, were the ex-ecutants. On this occasion the Steinway Grand Pianola Piano was introduced for the first time at these events. The complete program was as follows: Morning, Noon and Night Overture (Suppe), Estey Pipe Organ; (a) Japanese Lullaby (Field-de-Koven), (b) The Dinky Bird (Field-Kelly), (c) Little Boy Blue (Field-Nevin), Lillian Quinn Stark, accompanied by the Steinway Grand Pianola Piano; a few minutes with the Victrola: Gems from "The Arcadians" (Wimperis-Monckton), Victor Light Opera Company, Souvenir de Moscow (Wienlawski), Mischa Elman, Good Bye (Paoli Tosti), Enrico Caruso; Polish Dance, op. 3, No. 1 (Scharwenka), Steinway Grand Pianola Piano; (a) Laska (By Request) (Desprez-Leybach), (b) Just Her Way (Sylvester-Aitken), Lillian Quinn Stark, accompanied by the Steinway Grand Pianola Piano, Clarinet Solo by Herbert von Meyerinck; Caprice Espagnole (Moszkowski), reproduced by the Welte-Player, as played by Josef Hofmann.

The Pacific Coast Musical Review is in receipt of a letter from the Boston Opera Company in which the writer speaks very enthusiastically of the fine business in the Boston Opera House. Every night of the last week in February was sold out with Amato, Destinn and Constantino in the cast. Mr. Converse's new opera "The Sacrifice" was given for the first time on Friday March 3rd.

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Harold Durant of Boston will manage a concert tour for Frank La Forge and Alice Sovereign next season. The concert tour will open in Middleton, Ct., on April 27th, then New York, Boston, Lasalle School, going south from there, then through New York State to Rockford, Ill., and to Denver.



MISCHA ELMAN

The Wizard of the Violin, Who Will Appear at Scottish Rite Auditorium on March 26th and 30th, and April 2d.

SHORT ITEMS OF INTEREST.

One of the most interesting musical events in prospect is a concert which is being arranged by the friends and admirers of Sigmund Beel, to be given at Ebell Club House, in Oakland, on Tuesday evening, March 21. This concert is in the nature of a testimonial and an evidence of the appreciation of Oakland music lovers for one of their gifted colleagues. Mr. Beel's program for the occasion promises to be of unusual interest. He will have the able assistance of Miss Maud Wellendorff in the Cesar Franck Sonata, while Gyula Ormay will be his accompanist for the other numbers. Special rates are being offered to music students who may procure their tickets through their teachers or the patronesses.

Miss Alicia Adelaide Needham, a pupil of Mrs. Jessie Dean Moore, gave an evening devoted to the rendition of an Irish Song Cycle entitled "A Bunch of Shamrocks," in the Wright Building, Berkeley, on Friday evening, March 17th. The event took place under the direction of Mrs. Jessie Dean Moore and Miss Estelle Southworth was the accompanist. The same program, which is as follows, will be given at the Greek Theatre tomorrow afternoon, March 19th: Double Quartet—"God of this Irish Isle"; Song, Baritone—"Killiney Far Away," Mr. Herman Hiller; Song, Soprano—"The Little Red Lark," Miss Ora Heckell; Song, Contralto—"Your Father's Boreen," Miss Ruby Moore; Song, Bass—"My Dark Rosaline," Mr. A. H. Still; Double Quartet—"Pictures of Ireland"; Song, Tenor—"The Woman of Three Cows," Mr. Stuart Copps; Song, Soprano—"The Sweet o' the Year," Miss Millicent Talbot; Double Quartet—"Peace Be Around Thee"; Song, Contralto—"The Stille in the Lane," Miss Hope Jordan; Song, Baritone—"Fan Fitzgerald," Mr. Herman Hiller; Double Quartet, Bass Solo—"Salutation to the Celts," Mr. Godfrey Fletcher.

The Norwegian Singing Society gave a grand concert and Ball at Puckett's Cotillion Hall of this city on Saturday evening, March 11th. The program was as follows: Potpourri over Norwegian Melodiest, Philstrom's Orchestra; (a) Naar Fjordene Blaaner, (Alf. Poulsen), (b) Varde (Johs. Haarklou), Solo by K. Anderson, Norwegian Singing Society; Violin Solo, The Son of Puzla, (Keler Bela), Prof. Thorwald Anderson; (a) Sjomannens Afsked, (Mohrng), (b) Vargladje (Ahrensen), Swedish Singing Society; Piano Solo, Tarantella op.39 No. 5 (Leschetitzky), Miss Laura Lundegaard; (a) Mit Yndlingssted (F. A. Reissiger), Solo by C. Ingebregtsen; (b) Pilgrim's Chorus, From Tannhauser (Richard Wagner) Norwegian Singing Society; Violin Solo, (a) Romance (Joh. Svendsen), (b) Air de Ballet (Adamowski), Prof. Thorwald Anderson; (a) Landkjending (Edw. Grieg), Solo by K. Anderson; (b) Soldatkeor, From Faust (Ch. Gounod), United Scandinavian Singers. Committee of Arrangements: A. Hangerud, U. Ferum, C. Knudsen, P. Olsen, Th. Hilgesen, J. Gjulem, L. W. Anderson.

The boys of the Jenkins School of Music of Oakland gave a program at the school on Saturday evening, March 11th. The boys were assisted by Douglas Soule, pianist; Merrill N. Howe and Roland Marks, violinists; Merrill Brown, cellist and the boys of the Emerson School, Berkeley, under the direction of Miss Hartley. The program was as follows: German Folk Song, arranged by Miss Jenkins; Edmund Jussen, Kenneth Bauzhauf, violins; Horace Breed, flute; Donald Breed, cello; Emil Larger, piano; Song by "The Emerson Boys," (a) The Midshipite (Adams) (b) The Shell (Schubert); (a) Fourth Gavotte (b) Moto Perpetuo (Bohm) Mr. Howe; (a) Group of Pianoforte Pieces, Ralph Brandt, Norman Cleveland, Morley Warren, Warner Chambers, Elwyn Bobet; Duo for Two Flutes, Fantasie by Demersseman, Hurford Sharon, Horace Breed; Cello Solo, A Melodie by Massenet (b) Romance, Merrill Brown; Pianoforte, Clift Lunborg, Clay Spohn, Henry Hickey, Hugo Muller; Flute Solo (a) by Fauconier (b) Gigue by Handel, Hurford Sharon; Song by "The Emerson Boys" Woodland Echoes (Abt); Pianoforte Solo (a) Intermezzo from Faschingsschwank, (b) Grille (Schumann), Mr. Douglas Soule; Concert Duo by Viotti, for two violins, Mr. Howe, Mr. Marks.

A program devoted to the compositions of Franz Schubert was given by the Saturday Club in Sacramento on Saturday March 4th. This was the 307th Recital of the Club and the program was as follows: Program Analysis—Mrs. William Ellery Briggs; Song—Hark! Hark! The Lark, Mrs. J. N. Wilson; Piano—Fantasia, op. 45, Mrs. Emil Steinman, Second Piano Accompaniment, Miss Florence Linthicum; Song—Am Meer, Wohin (Whither), Mrs. Charles S. Mering; Piano

—Impromptu, op. 142, No. 4, Miss Edna Barnes; Song—Serenade, Miss Florine Wenzel, Violin Obligato, Mrs. Edward Wahl; Trio, E Flat Major, op. 100, No. 2, Violin, Dr. Arthur Heft, Cello, Mr. Karl Grienauer, Piano, Mrs. Sidney M. Phillips; Song—Aufenthalt (My Abode), Mrs. Lucien Caen; Double Quartet—Hedge Roses, An die Musik (To Music), Baritone Solo and Obligato, Mr. Robert Lloyd, Sopranos—Mrs. John A. Moynihan, Miss Florine Wenzel, Mrs. John Madden, Miss Lillian Nelson; Altos—Mrs. Robert H. Hawley, Miss Louise Corby, Mrs. Robert Lloyd, Miss Wessie Johnson.

The regular weekly player recital took place at Sherman, Clay & Co's. Recital Hall on Saturday March 4th. Mrs. Richard Rees was the soloist and Frank L. Graniss presided at the player piano. The program was as follows: Song "Murmuring Zephyr" (A. Jensen) Estey Pipe Organ; (a) "T was April," op. 5, No. 3, (E. Nevin), (b) "Tho' No One Sang" (Hildach), (c) "My Pretty Little Piece of Dresden China" (Bennett-Scott), Mrs. Rees, with Cecilian Player Piano accompaniment; A few minutes with the Victrola:—Love Dance—Intermezzo from "Madame Sherry" (Hoschna), Victor Orchestra; "Carmen"—Habanera (Bizet), Emma Calve; "Put Your Arms Around Me Honey" from "Madame Sherry" (McCree-A. Von Tilzer), "That Girl" Quartet; Polka de Concert (Bartlett), Cecilian Player Piano; (a) "Carissima" Waltz Ballad (Penn), (b) "Suwanee River" (Foster), Mrs. Rees, with Cecilian Player Piano reproduced by the Welte Player, as played by Ferruccio Busoni.

The regular program of the Pacific Musical Society was given on Wednesday morning March 8th, at Christian Science Hall. The program included numbers by the San Francisco Wind Instrument Quintet, Miss Beatrice Barnett, soprano and Charles Cooper, pianist.

Miss Haldee Seideman, pianiste, pupil of Eugene Blanchard, gave an excellent recital at Unity Hall, Berkeley, on Wednesday evening March 8th. The splendid program was as follows: Bach—Prelude and Fugue, G minor (Wohltemperierte Klavier); Haydn—Variations, F minor; Schumann—Faschingsschwank, op. 26; Sauer—Etudes de Concert, No. 10. Sylphes Glissants, No. 7. Flammes de Mer, No. 3. Murmur du Vent, No. 6. Espenlaub; Scriabine—Nocturne (for the left hand alone), Liszt—Polonaise, E major.

The pupils of Otto Rauhut gave a violin recital at Century Club Hall on Friday evening February 24th. They were assisted by Mrs. Eva Koenig Friedhofer, soprano and Miss Clara V. Rauhut, pianist. The program was as follows. Part I—Melodie for two Violins and Piano (Fowler), Clark W. Crocker, Donald McKee; Sarabande (Bohm), Miss Katherine Behrmann; Souvenir (Drdla), John A. Doble; Homage a "L'amitie" (Dancia), Jerry C. O'Connor, Jr.; Simple Aveu (Thome), Charles F. Gibson; Vocal Solos: (a) Der Lindenbaum (Schubert), (b) Widmung (Schumann), Mrs. Eva Koenig Friedhofer; Part II—Vorspiel "Lohengrin" for four Violins (Wagner-Hermann), Miss Cecil Rauhut, Miss Helen Frisbie, Donald McKee, Otto Rauhut; Bolero (Bohm), Clark W. Crocker; Scene de Ballet (De Beriot), Donald McKee; Concerto in G minor (Bruch), Miss Cecil Rauhut; Vocal Solos: (a) Willst du dein Herz mir schenken (Bach), (b) Caecilie (R. Strauss), Mrs. Eva Koenig Friedhofer; Barcarolle from Contes d' Hoffmann (Offenbach), Miss Helen Frisbie, Miss Cecil Rauhut, Miss Katherine Behrmann, John A. Doble, Clark W. Crocker, George O. Brandlien, Donald McKee, William Doble, Charles F. Gibson, Jerry C. O'Connor, Jr.

GADSKI TO SING IN NEVIN'S "TWILIGHT."

Madame Johanna Gadski is to be the first foreign grand opera star to sing in an American grand opera, in the English language at the Metropolitan. She has been selected by the management to create the prima donna soprano role in Arthur Nevin's new opera, "Twilight," which will be presented at the Metropolitan Opera House next month. Hitherto, all the Italian, French and German singers in grand opera here have refused to sing grand opera in English, even when they were quite proficient in the language. Mme. Gadski has been singing in this country for eighteen years and has often sung in English at concerts, but never in grand opera. The other members of the cast of "Twilight," which calls for only three artists will be Herbert Witherspoon, the basso, who will sing the role of the Father and Riccardo Martin who will sing the tenor role of the Lover. Both Mr. Witherspoon and Mr. Martin are native born Americans, but it will be the first time that they have ever had the opportunity to sing in their own language in grand opera, notwithstanding this fact.

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By ELIZABETH WESTGATE.

Oakland, March 12, 1911.

The concert on last Tuesday evening by the Stewart Orchestral Club at the MacDonough Theatre, was the occasion of the following program under the baton of Alexander Stewart; Schubert—Military March in D, Symphony in B minor (unfinished), Orchestra; Venzano—Grande Valse, Lehmann—If I Only Knew, Tosti—Comme Va?, Mrs. Alma Berglund Winchester; Massenet—Meditation from Thais, Miss Carrie Bright (Violin) and orchestra; Tchaikowsky—Valse from Ballet Dornroschen, Friml—Russian Romance, Orchestra; Bach—My Heart Ever Faithful (from the Pfingst Cantata), Bach-Gounod—Ave Maria, Mrs. Winchester; Bizet—Adagio from Suite Arlesienne, strings; Suppe—Overture "Light Cavalry," Orchestra. The Schubert Symphony by virtue of its importance, the chief offering, was played in a manner to give satisfaction to the fastidious musician. Both movements were not only creditably played, but also with deep comprehension and genuine skill. In nothing else has the organization proved so well its advancement in a difficult art; for the same symphony was played early in its artistic life and even at that time gave pleasure, at this last performance increased tenfold. The string portions are particularly good, and the choirs were fully represented. Throughout the evening this satisfying work was evident. Mrs. Winchester sang with the good taste which she always displays, and her several contrasting songs won new friends for this always agreeable vocalist. Mrs. Pomerooy and Miss Porter were the accompanists. The Stewart Orchestral Club holds a worthy place in music on this side of the bay, and it is certainly to be desired that the associate membership may be increased so that the seasons of delightful concerts may be continued.

Luther Marchant, barytone, of Berkeley was one of the advanced students who were presented by Miss Marie Withrow in a recital in San Francisco, last week. Mr. Marchant has a fine voice, and is a most intelligent singer.

On Tuesday evening of this week occurs the concert of the Orpheus Club which will be reviewed here next week. The program was printed in this column last Saturday.

On Wednesday the 15th, Mrs. Edward MacDowell is to give her lecture-recital at Mills College, and on Thursday evening at the Clubhouse in Berkeley, under the wing of the Berkeley Piano Club. This devoted woman has a beautiful message, and will be listened to by a large audience on each occasion.

On Thursday evening the music section of the Adelpian Club is to give a concert in the auditorium, presenting the latest works of several Californian composers. These will comprise Dr. H. J. Stewart, Frederick Stevenson, R. C. Medcraft, John Metcalf, Mme. Roma and others. The singers will be Miss Meta Eggers, Miss Gentry, E. Standard Thomas, Robert H. Thomas and F. C. Smith. For several of the songs the composers will be at the piano.

On Wednesday afternoon, the 22d, Busoni will play a superb program at Ye Liberty Theatre. Great numbers of musicians, students and others, are planning to hear the great man.

At Ebell Clubhouse on Tuesday, March 21st, Sigmund Beel will play a violin recital, to which a great many seats have already been sold. Mr. Beel is to play the Saint-Saens concerto in B minor, a Prelude by Pugnani (Kreislner), the Cesar Franck Sonata for violin and piano, and other works from Bach to Debussy.

Considering that this is, indeed, the wildest West, it is curious to record that of all the single songs which Signor Bonci gave to the vast audience on a certain memorable Sunday afternoon, a new work by Debussy received the longest, most insistent, most persistent ap-

plause. The audience even shouted Debussy's name, but the singer apparently did not catch the full import of the shouts for he went on to his next song. That the Debussy was the middle song of a group, and not sung just previous to an exit may cause our Eastern readers to think (with some interest) upon our taste.

ELIZABETH WESTGATE.

MUSIC IN RED BLUFF.

Emmet Pendleton, the young pianist in Red Bluff, is certainly proving himself to be a most efficient teacher.

On Sunday afternoon, February 26th, he presented a third pupil of this winter in a piano recital. The event attracted a large and fashionable audience of over two hundred people and they were all very enthusiastic over the beauties the young player brought forth in her interpretations. The performer for the occasion was a little girl, Miss La Vesta Berry, seven years of age. All the papers of Red Bluff contain long articles about the remarkable playing of the child as well as reflect much credit upon Emmet Pendleton's teaching. The Red Bluff Daily News of March 1st, states: "Many of the pieces would have brought credit to performers several times her age. She was so small that her feet could not reach the foot stool that they were intended to rest upon, let alone manipulate the pedals. However, the playing, sans pedals, was not monotonous in the least, for she could regulate her touch to the soft and loud, so that the little pianist held her listeners spellbound for over an hour." The program for the occasion was made up of four groups. The first was the two Sonatinas, G and F major by Beethoven. The second group was the Marionettes of Rohde, To a Wild Rose by MacDowell and The Witch by Poldini. The third group consisted of five selections from the Lyric Pieces, op. 12 by Grieg, The Watchman's Night Song, Waltz in A minor, Elfin Tanz, Patriotic Song and Albulablatt. In the last group were two pieces, the Slumber Song of Gurliitt and a Scherzino by Moszkowski. Emmet Pendleton will present several other pupils before he closes his class in June. At present he is preparing a big Easter Festival of Piano Music. Mr. Pendleton was a pupil of Hugo Mansfeldt.

THE SANTA BARBARA MUSIC STUDY CLUB.

By Edwin C. Overman.

The Santa Barbara Music Study Club, during its life of about six years, has done a most creditable work in raising the standard of music in this community. Every year since the inception of the organization it has effected good work in the way of presenting to the public, at intervals, programs that brought out the best musical ability of the club—and presumably the best musical talent of this city. During the past four years the club has extended its beneficent work beyond the limits of its membership and for the good of its community in bringing to Santa Barbara a number of world-famous artists who would not otherwise have been heard here. These included Kubelik, Paderewski, Gadske, the Maud Powell trio and Bispham.

The last notable effort of the club was at the annual open meeting, which occurred at the new Arlington Hotel, on the evening of February 7th last. On this occasion the most ambitious program ever produced by this organization was presented, and it made a very pronounced hit with an audience of 500 people, present on the special invitation of the club, and a couple of hundred others who were the guests of the hotel. The program rendered was most admirable in its selection and execution. Local pride all set aside, (and this occasion was enthusiastically agreed upon as "the best thing the Music Study Club ever did"), a sentiment expressed by an easterner who heard the program from start to finish, and who is a competent critic in matters musical, will be given in his exact words: "I am simply amazed that Santa Barbara has such excellent musical talent. The program rendered here tonight would do credit to Steinway Hall, in my New York City home, with the usual hard critics sitting by to 'knock' mostly and approve grudgingly."

In this connection it is only fair to give full credit to Mrs. Al Loomis, who had this program in charge, for her splendid work in arranging the program and bringing out the best talent of the club. It is only simple justice also, to offer a word of hearty appreciation to Manager Harry D. Clark of the Arlington for his very generous offer of the splendid Arlington ballroom and the adjoining living room for the purposes of the club on this occasion. Mr. Clark simply put his magnificent house at the service of the club for this occasion, and every member is full of gratitude to him for his generosity.



MISS FLORA WILSON

Colorature Soprano, at Scottish Rite Auditorium
March 22d.

The Club will busy itself for the present year mostly with oratorio work. It has about fifty working members, embracing the best vocalists and instrumentalists in this city. There is no denying the plain fact that, during the few years of its life, it has wrought a great work in raising the standard of musical appreciation in Santa Barbara—and that has been from the start the one impulse of its loyal and loving promoters. The officers of the Music Study Club for the present year are as follows: Mrs. Caroline Dunshee, President; Miss Gesena Koch, 1st Vice-President; Miss Hanna, 2nd Vice-President; Miss Winnifred Smith, Recording Secretary; Mrs. Frank George, Corresponding Secretary; Mrs. W. R. Kearney, Treasurer; Mrs. J. D. Lowsley, Librarian.

ORPHEUM.

The Orpheum announcements for next week should result in an immediate rush to the Box Office. C. William Kolb who but recently was the principle member of that famous team of German comedians, Kolb and Dill, will begin a two weeks' engagement at the Orpheum this Sunday matinee. Kolb has been meeting with great success as a single star in the theatres of the Orpheum Circuit and his vehicle, "The Delicatessen Shop," is said to afford him the funniest opportunity of his career. He has selected for his support an excellent company, which includes Bud Duncan, Bruce Elmore, William Singer, Henry Dettloff, Charlotte Vidot and Martha Marshall. The Frey Twins who will demonstrate their method of Physical Culture for perfect symmetrical development stand before the world today as specimens of perfect physical manhood and in their work on the stage as statuesque athletes one cannot but admire the swiftly moving muscles that are so thoroughly trained. The wrestling exhibition given by the twins is an interesting and clever feature of one of the best exhibitions of its kind ever presented to the public. Miss Hamid Alexander, a great favorite in the English music halls who is playing her first engagement in this country will sing to her own piano accompaniment a number of catchy numbers in a most delightful manner. Stuart Barnes, so frequently styled the Prince of Monologuists will amuse with a new stock of songs and stories. During the twenty minutes he is on the stage he keeps his audiences in roars of laughter and he is always a bright spot in any programme he contributes to. Next week closes the engagements of Lola Merrill and Frank Otto, The Six Flying Banvards, Jarroff the lemon Trickster, and that splendid musical act "The Rolfontians." New Daylight Motion Pictures of particular interest will close the performance.

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THE MISCHA ELMAN CONCERTS.

It is just two years since the young Russian violinist, Mischa Elman, visited this city and his playing has been discussed over and over again by our music lovers ever since. No artist has left a deeper or more vivid impression than this young master whose virtuosity is simply marvelous, whose tone is fraught with beauty and who makes his instrument sing into one's very heart. Mischa Elman is one of the world's genuine geniuses and that is why he can attract enormous audiences where other violinists of great attainments often fail. One might write page after page analyzing these things but the fact remains that the charm of genius is irresistible and those who come to hear Elman go away again and bring friends. Even Paderewski never met with the approval of the general public as Elman has this season in New York while the critics and connoisseurs are unanimous in his praise. Elman is rightly called "a master-singer of the violin." Mr. Percy Kahn, one of the foremost accompanists of Europe, will assist Elman at his forthcoming concerts. The Elman concerts will be given at our new home of music, the Scottish Rite Auditorium, corner of Van Ness avenue and Sutter street, the first being scheduled for Sunday afternoon, March 26th, at 2:30.

The program will be very brilliant and beautiful and will show Elman's ability as a composer as well as performer for he will play an original cadenza in the Tartin "Devil's Trill" and also his own transcription of Tschikowsky's beautiful song "Nur wer die Sehnsucht kennt." The complete offering is as follows: Concerto B minor (Saint-Saens); Sonata "The Devil's Trill" (cadenza by Elman) (Tartini); (a) Andante and Allegro (Vivaldi), (b) Menuett (Haydn), (c) Nur wer die Sehnsucht kennt (Tschikowsky-Elman), (d) Old Vienna Waltz (Kreisler); (a) Aria (Bach); (b) Caprice Basque (Sarasate).

It will be worth the price of admission just to hear Elman play that old Viennese Waltz of Fritz Kreisler's. The second concert will be given Thursday evening, March 30th, with the following interesting program: Concerto D major (Paganini); Fantasie "Faust" (Wien-iawski); (a) Serenade (Schubert-Wilhelmj), (b) Liebeslied (Sammartini-Elman), (c) Capricetto (Mendelssohn-Burmeister), (d) Sicilienne and Rigaudon (Francoeur-Kreisler); Jota (Spanish Dance) (Sarasate).

The farewell concert is announced for Sunday afternoon, April 2d and the offering will be: Concerto "Symphonie Espagnole" (Lalo); Sonata D major (Handel); (a) Adagio and Allegro (Lolli-Elman); (b) Rigaudon (Monsigny-Franko), (c) Andantino (Martini-Kreisler), (d) Schoen Rosmarin (Alt Wiener Tanz Weisen) (Kreisler); (a) Ave Maria (Schubert-Wilhelmj), (b) I Palpiti (Paganini).

Certainly three more tempting menus of violin literature have never been placed before us. The sale of seats will open next Wednesday morning at Sherman, Clay & Co's., prices being \$2.00, \$1.50, and \$1.00. Mail orders accompanied by check or money order will receive careful attention if addressed to Will L. Greenbaum. In Oakland, Elman will play at Ye Liberty Playhouse on Friday afternoon, March 31st at half past three, repeating the opening program as above. For this event seats will be on sale at Ye Liberty box office, Monday, March 27th and mail orders should be addressed to H. W. Bishop.

REINHOLD VON WARLICH—A RUSSIAN SINGER.

We have had Russian pianists, Russian violinists, Russian dancers, and are to have a Russian Symphony Orchestra again, but until now the Russian singer has been a stranger to us. Manager Greenbaum now announces Reinhold von Warlich, a young basso-cantante from the land of the Czar who is said to be in every way a splendid artist. Although Russian by birth and education he has lived in England and America and

sings the folk songs of all countries in their native tongue. He has made a special study of the songs of Scotland, Ireland and England, as well as those of Italy, and in addition he is "au fait" in the standard German "lieder" and sings the works of Brahms, Schubert and Schumann with the authority of a Wullner and the voice of a Plancon. With the able assistance of that brilliant young musician, Uda Waldrop at the piano, von Warlich will offer two exceptional programs at Scottish Rite Auditorium on Thursday night, April 6th, and Sunday afternoon, April 9th, the first program being devoted to standard Lieder and the second to folk-songs of Germany, France, Italy, Russia, England, Scotland and Ireland.

Alexander Heinemann, the Berlin lieder singer, is said to be as original in his conceptions of vocal works as is Busoni of the piano-forte compositions. He invests many of the old poems with new meanings and makes each song a drama of joy or sorrow as the text provides. And yet he is never declamatory, like Dr. Wullner, but relies entirely on the beauty of his tone production for his effects. His interpretation of "The Two Grenadiers" was a revelation to the music lovers of New York and he was compelled to repeat this number at every concert. Heinemann will sing for us immediately after Easter at the Scottish Rite Auditorium. The St. Francis Musical Art Society has engaged this artist to give the closing concert of its season.

Among the novelties to be played here by the Russian Symphony Orchestra are Humperdinck's "Prelude" to his latest opera "The Children of the King," Victor Herbert's "Irish Rhapsody," and for the first time we hear a great fantasia on the principal motifs and themes of "Salome" arranged for orchestra by Richard Strauss especially for concert performance. Of course there will be Russian novelties galore and some vocal quartettes of Tschikowsky to be sung by a splendid quartet of singers which will accompany the fifty-five artists on this tour. The Russian Symphony Orchestra is one of the finest in the country and if thirty-two of its members can make such beautiful music as they did with the Ben Greet Company and especially at the concert with Mischa Elman, what may we not expect when we hear the full orchestra with its complete instrumentation? Modest Altschuler is one of the most magnetic and forceful conductors in this country and his readings are both interesting and scholarly. It is not generally known that Mr. Altschuler was the original violoncellist of the Flonzaley Quartette.

On her first trans-continental tour Mary Garden will have the assistance of Arturo Tibaldi, violinist, and Howard Brockway, the American composer-pianist and lecturer. Mr. Brockway's illustrated lecture on "The Last Word in Opera" has been given before the most important colleges and schools as well as musical clubs of the East. Miss Garden and her assisting artists will travel in a private car which the Pullman Company has named after the illustrious star.

MISS FLORA WILSON'S CONCERT.

Great interest is being taken by music-lovers in the concert to be given by the famous coloratura soprano, Miss Flora Wilson, at Scottish Rite Hall on the evening of March 22d. Miss Wilson sang before a large audience, chiefly composed of society people, at the St. Francis on February 17th, and so much disappointment was expressed by those who were unable to obtain tickets for that affair that the singer has consented to appear again in recital, and at popular prices so that the general public may be able to attend. Miss Wilson's repertoire ranges from the most difficult arias of Meyerbeer, Donizetti, and the other grand opera composers to the Scotch songs made popular here by Harry

Lauder. She is an exceptional artist with a flawless technic, and a most magnetic and captivating personality. Abroad, where she appeared in London, Paris, Lucerne, and other capitals, she won the praise of the most capricious critics. Her program for the recital on March 22d, will be announced later. Tickets for the recital are on sale at Sherman, Clay & Co's. at prices ranging from 75 cents to \$2.00.

(Continued From Page 5.)

In San Francisco and vicinity Mr. Behymer had the invaluable aid of Julius Weber who becomes untiring when anything is to be done in the advancement of music here. Thanks to Mr. Weber, Mrs. MacDowell was enabled to lecture before the San Francisco Musical Club last Monday evening, before the Berkeley Piano Club on March 16th, at Mills College on March 15th, at the Oakland High School, at Miss Harken's School at Palo Alto, and if arrangements can be made before the Music Teachers' Association of California.

In honor of Mrs. MacDowell several presidents of prominent musical clubs in the Bay cities were seated on the stage to lend dignity to the occasion.

MAX FIGMAN AT THE ALCAZAR.

For this second week of his engagement at the Alcazar, Max Figman is playing in "The Substitute," a four-act comedy by E. M. Dix and E. G. Sutherland, in which he acts the part of James Smith, a young and lively but very prominent city lawyer. Smith has good-naturedly promised his future brother-in-law, a young minister, that he will positively get a substitute for him to fill his engagement the next day in a country pulpit and which he cannot do himself on account of sickness. After vainly hunting for a substitute, Smith, to keep his word goes himself determined to pass as a minister. That, with a few complications, is the story of the first act; it is forced and unreal, but Figman, in his exuberant way, manages to jump from one high spot to another and makes you center your interest in him rather than in the story and the act serves its purpose of making you interested in what is going to happen next. The rule is in nearly all the stories and plays in which a character, even with the slightest reason for doing so, attempts to pass as some one else, that he plunges into all sorts of tragic or comic adventures and at the end of the first act you can foresee Smith plunged into side-splitting situations and finding that each lie only sinks him deeper into the mire until just before the final curtain when everything is cleared up. That's what you expect but it doesn't happen, that is, it happens for the next act and makes very good comedy; but he is found out in the third act and he has a whole act to himself.

The play doesn't amount to much and in less capable hands would be tiresome, but Figman and Lolita Robertson and the Alcazar company play it for all it is worth and make a good evening's entertainment out of it. Figman did one remarkably clever piece of work at the end of the second act; up to this time he had been just the lively Jimmie Smith doing his best to keep the audience laughing; suddenly he had become dead serious and registered a vow to Heaven that he would see justice done, and this right after a prayer by the old minister so that it looked almost as if he were burlesquing him. There was just a titter in the audience but he stopped it like a flash and swung the audience in a twinkling from laughter to seriousness. Adele Belgarde had a role that she fitted into perfectly; her make-up as the middle-aged spinster of the country town was faultlessly life-like.

Next week Max Figman appears in "Mary Jane's Pa." The following week he will give his production of "The Old Curiosity Shop" in which he appears as Dick Swinder. This version is by Max Figman himself and he has used the very lines of Dickens as far as possible.

JOSEPH M. CUMMING.

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ADELA VERNE SCORES TRIUMPH IN LONDON.

After several years absence from London, Adela Verne returned to the scenes of her early triumphs and was received with open arms. The nature of her success may easily be gathered from the following extracts from leading London newspapers:

"After an absence from London of some seasons Miss Adela Verne gave a pianoforte recital at the Bechstein Hall, yesterday afternoon. It may be said at once that she made a genuine success with her playing, which has matured considerably since she was last heard and has gained both in breadth and in subtlety. The delicacy and clearness of her touch came out admirably in the beautiful little Pastorale Varlee, which came in her first group of pieces, and in Weber's Perpetuum Mobile, which followed it, not a run was confused or a note blurred. Her last group, which included studies by Rubinstein, Alkan, and Liszt, tested the sureness of her technique; but Brahms's Sonata in F minor, which came in the middle of the programme, did this as well, and also enabled her to show her capacity in music requiring stronger emotional control. Her touch was rather heavy in some passages—the opening phrases of the first movement, for instance, and the episode in D flat in the last—but she played with a fine feeling for climax, and her rhythmical sense served her admirably throughout."—London Times, February 11, 1911.

A welcome reappearance was made at Bechstein Hall yesterday afternoon by Miss Adela Verne, a pianist whose sterling abilities are not frequently shown on the concert platform. The central interest of her program and the most convincing evidence of her high powers as an executant and interpreter were provided by Brahms's Sonata in F minor, Op. 5. The merits of her performance were all achieved by or closely connected with her fine adjustment of note-values. Her playing was exemplary in its showing that the chief melodic and harmonic threads of the musical texture could be given their due prominence without any halting of the rhythm. It says much for the attractiveness of Miss Verne's efforts that the strongest impression left by the Sonata was one of melodiousness and not, as is more usual, of length. An unfamiliar feature of the program consisted of four Cuban dances, described as written by Cervantes, presumably a modern adapter. If, as seemed

probable, these bright and unassuming little pieces were based upon Cuban tunes, they served to show that West Indian music has much rhythmic affinity with the American popular style. In her first group of pieces, Miss Verne included a Prelude and Fugue, and Scherzo by Mendelssohn and a "Pastorale Varlee" by Mozart, the last played with careful and fascinating delicacy.—London Morning Post, February 11, 1911.

Miss Adela Verne has been away far too long, and it was a very real pleasure to welcome her back to London at her recital at the Bechstein Hall, yesterday afternoon. Even when she was here last she stood head and shoulders above most pianists of her sex, and, during her absence, her gifts seem to have developed even further. Indeed, her interpretation of Brahms' F minor sonata yesterday proved conclusively that she must be reckoned as one of the greatest pianists of the day. In her playing are combined two qualities which we very rarely find together, the feminine charm of a woman and the strength which would do credit to a man. From no man would we ever expect quite such beautiful tenderness as that which Miss Verne displayed in her treatment of the lovely slow movement; while very few women, and, for the matter of that, not many of the sterner sex, have such power at their command as that which enabled her to give such fine performances of the first and last movements. Seldom have we heard an interpretation which brought out the inner meaning of the sonata so perfectly, and it was a veritable triumph for Miss Verne, both as an executant and as an artist. She scored further great successes in a Prelude and Fugue by Mendelssohn, Weber's "Perpetuum Mobile," which she played most brilliantly, and four delightful Cuban dances by Cervantes. But there was nothing in the program that she did not play extremely well, and it is good to learn that she proposes to give a second recital on the 21st.—London Globe, February 11, 1911.

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Manager Will L. Greenbaum is to be congratulated on the new concert hall which he has acquired through the Scottish Rite Masons. It seats sufficient people for any musical attraction. It is very handsome and the acoustics, as far as we could ascertain, are excellent. Indeed this is the first time, since we are in San Francisco, that we have been in a concert hall that is acoustically satisfactory. The chairs now in the hall are only temporary and will soon be replaced by new ones. There is only one criticism to be made, namely, the noise emanating from the passing of cars in front of the building should be subdued as much as possible. Double windows or heavy silk curtains, or, if necessary, both will no doubt remedy this defect. Anyhow, it is quite a relief to listen to a great artist in an auditorium that is worthy of the art to which it is dedicated.

M. H. Hanson, the distinguished New York impresario who visited the Pacific Coast in the interests of Ferruccio Busoni, returned to New York last week on account of important business matters demanding his presence in the metropolis. The musical public of the Pacific Coast has every reason to feel grateful to Mr. Hanson for having given it the opportunity to hear such a giant in the musical world as Busoni. Mr. Hanson is the first New York manager who recognized this paper sufficiently to use it as a direct advertising medium for his artists and no matter what Mr. Hanson may do in the future we shall never forget his broad and unselfish attitude in regard to Pacific Coast musical journalism. A man like Mr. Hanson does a great deal toward a natural progress of musical culture in America and his energy and liberality of thought is worthy of emulation by anyone who desires to be in touch with the greater musical movements of the day.

Impresario L. E. Behymer was in San Francisco last week for a few days. He attended the Bonci concerts and had a chat with Julius Weber regarding Mrs. MacDowell's lectures. Mr. Behymer has an exceptionally busy season this year and he is deserving of every vestige of success as he has devoted the best years of his life to missionary work in musical education in the great Southwest as well as in all the Central California cities.

According to latest reports there will be both a comic and grand opera season at Idora Park this Summer, under the general management of Mr. York. We wish the Idora Park management every possible success in its enterprise and will do our share to make the opera season a success as we did last season, although others took all the credit last year.

And now since Busoni is gone let us shake hands all around and be friends again.

BUSONI REVEALS HIMSELF REAL MASTER OF THE PIANOFORTE

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By ALFRED METZGER.



WHEN reviewing the first Bonci concert we called particular attention to the fact that upon the concert platform, a singer or player must demonstrate whether he is an artist or not and that here it soon becomes evident whether anyone sails under false pretenses or really has learned something. And in the same manner we stated that the critic can not shirk an exposure of his ignorance or of his knowledge when reviewing an artist in concert. With Busoni this is even truer than with Bonci, for here we have the very essence of scientific piano playing entirely divested of hyper-emotionalism or freakish sentimentality. Busoni is the personification of thorough knowledge of pianoforte playing and at least one criticism I have read in the daily papers exposes the writer really so much that I shall refrain from commenting on the criticism for fear of hurting anyone's feelings. Any intelligent person who read that article found out for himself what we mean and we might just as well drop the matter and let it go at that. Before going into details as to Busoni's value to the musical world, we desire to express our gratification at the splendid showing made at the concert by our leading piano teachers and pupils. While the hall might have been crowded to the doors, still we have no reason to complain about the very gratifying attendance. It is very seldom that such a musically intelligent audience assembles at a concert and any artist who receives the spontaneous applause from such an audience as attended the Busoni concert at Scottish Rite Auditorium, last Sunday afternoon, need not pay any attention to criticisms such as appeared in one of the daily papers. And we are certain that the artist does not worry much. We were especially pleased with the large number of men who were present, when, as a rule, the fair sex is overwhelmingly predominant. The Pacific Coast Musical Review desires to express its pleasure because it has influence with the very finest element of our musical cult, and the solid outpouring of the aristocracy of the profession can only be ascribed to the appeal made by the editor of the paper on the front page during two weeks previous to the concert, for over half of those in attendance were subscribers of the paper and there may have been many more whom we did not know personally.

While these direct appeals from the editor of this paper to the leading element of the profession have a satisfactory effect upon the box office, there is also one drawback to them which we would gladly deprive them of, if we could. This drawback consists of a natural hyper-critical effect upon the reader by reason of their inspiring a rather undesired antagonistic attitude for the artist. It is one of the most remarkable psychological phenomena that if you tell a certain person that a play or an opera or an artist is wonderful, you immediately put this particular person on the defensive and he will at once seek something in the artist to contradict your assertion. Mind you, this is done entirely involuntarily on the part of those whom you try to impress with your enthusiasm. We are willing to wager something handsome that the strong statements made by the editor of this paper over his signature influenced most readers to expect something of Busoni which he was not and consequently they were disappointed. This may even be the case with one of the critics who just to be contrary (without intending to be so, mind you), allowed himself to be unfavorably impressed, when if Busoni had not been recommended so strongly he would have been in a more receptive mood. An advertisement by the manager does not possess this effect upon the reader, for he takes it as natural that a manager must be enthusiastic, but as soon as one person expresses a strong opinion either in favor or against an artistic performance he immediately creates in another person an involuntary desire to combat that idea and assume exactly a contrary attitude. We are sure that at least some of those who criticised Busoni most severely were influenced by this spirit of antagonism that does not permit them to admit that anyone has the ability or the right to form an opinion for them. Enthusiastic endorsement before the appearance of any artist is likely to create antagonism among critics and auditors and while we do not regret our strenuous work in behalf of Busoni, we surely regret nature's peculiarity in creating such

regrettable psychological conditions. However, since this can not be remedied we must accept it at its face value.

But let us proceed to a detailed criticism of Busoni's playing as it impressed the writer who has devoted six years of his life to piano playing. In the first place Busoni is the personification of intellectuality in the exposition of musical thoughts. He is not only a piano virtuoso of world-wide reputation; he is a composer of the most sincere and deepest musical insight; he is a philosopher of the highest attainments; he is a traveler who has proved himself a keen observer of human nature and human progress in art and sciences. In short, Busoni is a scholar in the broadest sense of the word who has not made a specialty of piano playing, but who has taken advantage of every moment in his long and useful life to learn, to investigate and to absorb everything worth while that has come to his attention. Is it not the acme of ridiculousness that an insignificant writer who has learned comparatively nothing in this world, puts himself before the community as a judge of a man of such experience and knowledge and education? We must judge Busoni from the standpoint of his intellectuality and not from the standpoint of those who go to concerts for amusement and either like this way of playing or that way of playing without really knowing why they have such likes or dislikes. The only adverse opinions that we have heard include that one person liked Hofmann better than Busoni; another thought that Busoni plays the Liszt compositions well, but is not good in the "lighter" works like those of Chopin; a third critic thinks that Busoni does not "touch the heart" and finally another thinks that his touch on the piano was too steely. This is about the consensus of opinion among those who were unfavorably impressed with Busoni. Can anyone tell from these expressions what Busoni really represents? I think not. Nor did any one of these various people with whom I have conversed really give an authoritative idea as to how Busoni should have played in order to please them. They simply made up their mind that they did not like him and that seems to settle it.

Now, throughout my life I have formed my opinion from the standing an artist occupies in the world. For instance, Busoni could not have arisen to the present high position in the musical world, if he had not accomplished something that is really worth while. Consequently, it is the duty of a critic to find out what it is that has made Busoni such a commanding figure in the world of music today. It is not the critic's duty to find out what might have been responsible for his NOT becoming famous. This is a negative proposition that has nothing to do with the artist's consideration on the part of press and public. We want to know why Busoni has made this tremendous impression upon the highest authorities in the musical world today. Of course we know that anything which the highest authorities may consider worth while would not be considered remarkable by the little fellow who has not accomplished anything. Highly intellectual literary works are never sold by the hundred thousand copies like a popular novel, and yet these scholastic treatises have their place in the educational world and culture would receive a sad setback if there were no writers who dealt exclusively with intellectual matters. And so Busoni represents the intellectual phase of musical literature. There is some objection made to Busoni playing so many Liszt works. Surely no one will deny that it was worth while for Liszt to write these compositions. And it was equally worth while to interpret them. Now Busoni is particularly well qualified to play Liszt and consequently he wants to play those works for which he is best qualified. If Edwin Booth was best qualified to play Shakespearean works, was it not reasonable for him to appear principally in Shakespearean roles and would it not have been unreasonable if the public and critics had demanded of him to appear in some German farces, just because they liked a German farce better than a Shakespearean drama?

It is all very nice to be eager in one's desire to have the heart touched. But my readers would be surprised how many different people are touched by entirely different things. In singing, for instance, many people are touched by exactly the things that they seem to dislike

in Busoni, namely, "technic." Only a little while ago Tetrizzini, whose principal stock-in-trade is technic, aroused the enthusiasm of thousands of people. On the other hand, a singer like Dr. Wullner, who hardly possesses any technic at all, and is an entirely emotional artist arouses the enthusiasm of another class of people. Emotionalism is entirely a matter of temperament which is inborn and which no teacher can teach. It is imbedded in the soul of the babe and will develop in one form or another in his future life. We do not consider the gift of emotionalism to be accredited to any artist. This is something that is born in him in spite of himself and that he could not rid himself of, if he tried. But technic, science and intellectuality—these are things that one has to acquire during years of difficult labor and strenuous days and nights of study. For these things a man should be honored and revered. Busoni is a scholar of the pianoforte. Through years of well applied research he has by sheer force of his intellectual power made himself the master of his instrument. This to us is a far greater achievement than being born with a beautiful voice or with the gift of emotionalism or temperament, whatever you might call it. Busoni's greatest aim of musicianship was reached in his truly remarkable interpretation of the Bach Organ Prelude and Fugue in D minor. Here he succeeded at times in bringing out the genuine organ quality of the work in a manner which we have never observed any other pianist to be capable of. It was a masterly exposition of the Bach spirit both from a musical and technical point of view, and anyone who was not affected by this, is simply a superficial musician.

In his programs Busoni admits that he is purely an intellectual force in musical interpretation. He does not lay claim to sentiment or sentimentality. This was evidenced by his Chopin playing which we are used to hear played in a lighter manner. Still there is nothing to prevent Busoni from playing Chopin in a purely scientific manner. If every pianist would play the compositions alike, it would hardly be worth while to attend concerts. And yet there is an element of imposing majesty in his Chopin playing that should appeal to the more "masculine" adherents of piano literature. There is something impressively manly and assuredly intellectual about Busoni that seems to create entirely novel effects as for instance, in his interpretation of La Campanella, and in fact all the Liszt numbers. The criticism about the program seems to us to be far fetched. The programs were printed in advance and everyone knew what Busoni was going to play. If anyone was so prejudiced against Liszt compositions as to make it his particular duty to condemn the artist on their account, he could easily have stayed away from this concert and attended one of the other two which did not contain so many Liszt compositions, especially the one he played in Oakland. The writer was decidedly glad to hear these Liszt compositions, especially as there is so little opportunity to hear them on account of their extreme technical difficulty and also on account of the opinion that they are not sufficiently musical. We ascribe far more musicianship to Liszt than many of his detractors, among whom are principally Chopin enthusiasts, are willing to concede him. Liszt certainly is a strong figure in the literature of the piano and no one can tell us that his compositions are not worth listening to and especially so if they are played by a master of Busoni's gigantic proportions.

In conclusion we desire to call attention to the fact that Busoni was under the disadvantage of playing a particularly unresponsive instrument. We are rather hesitant about criticizing the instrument inasmuch as the Chickering piano is not advertised in these columns and therefore it will be the first defense of the manufacturer and dealer to accuse us of prejudice on this account, but our readers know us by this time well enough not to ascribe ulterior motives to any honest opinion we might express. The reason why we feel in duty bound to refer to the unnecessarily steely character of the high treble and the notorious wiry buzzing of the bass, is because some of the criticism on Busoni's playing is to be laid at the door of the piano especially the criticism in the Chronicle which speaks of the hard attack of the pianist. The center keyboard of the piano seems to be a little responsive, but both the high treble and the bass seem to be faulty in some way. This truth will be borne out by any intelligent musician who is not swayed by commercial reasons in the formation of his judgment. We are sorry that we have to be so severe, but in these days when the piano manufacture has risen to such high standards it is inexcusable for any factory to turn out instruments not constructed according to the finest and most advanced methods. We discussed this matter with several leading musicians

who all agreed with us. One excuse advanced for the condition of the piano was that it was a new instrument and that the tuner had no opportunity to put it in order before the concert, but since on Tuesday night the same characteristics prevailed we can not admit this excuse as feasible. Under these conditions we consider Busoni particularly entitled to the approval of everyone familiar with pianistic art.

Of course, it is impossible to argue with anyone who has made up his or her mind either in favor or against Busoni. We are glad that there exists such a deep interest that the arguments regarding Busoni's playing became quite heated occasionally and we trust that this interest will result in drawing large houses. But we cannot understand how any musician can feel so bitterly about Busoni's playing as to return his tickets and say that he did not want to listen to the master a second time as seems to have been the case. We fear that such prejudice is inspired by an unaccountable sentiment and it is hard to convince us that such musician has not changed his mind on account of saving the extra amount of money rather than upon his conviction. The action of a really fair minded person would be to hear the artist again and discover whether a second hearing does not create a better impression. At any event it is extremely unfair to judge and condemn any artist from a first hearing, as the mood of the listener has a great deal to do with the impression made upon him by an artist. It is usually our custom to mingle among the crowds that leave a theatre and listen to the expression of opinion among those who have paid to see the performance. As a rule half of the audience thinks the performance was simply "great," while the other half pronounces it as absolutely "rotten." We have therefore come to the conclusion that the public is a creature of moods and we are afraid that the musical public is about the same. If Busoni had come to San Francisco unheralded and without the positive assertion that he is a giant and master in his art, everyone would have thrown up his hands and exclaimed "marvelous," but since a few of us have predicted the wonderful genius of this pianistic giant, there needs must be a few, who, inspired by the only too human quality of contrariness, are bound to disclaim any such enthusiastic valuation of the artist's marvelous attainments. The fact remains nevertheless, that Busoni stands in the highest rank of present-day piano virtuosi. Authorities in all parts of Europe as well as in the Eastern musical centers have proclaimed him as a wonderful exponent in the art of piano playing and he hardly needed to come to San Francisco to have this reputation either confirmed or denied. Individual opinions are nothing compared to a fixed international reputation and we are satisfied to let our argument rest upon this contention. Finally we desire to point out that we have devoted two front pages to herald Busoni editorially and urged our teachers to attend his concerts. In doing so we lost one hundred dollars as we could have sold the front page on both these occasions. The advertising done by Busoni's managers did not come up to this amount and yet we do not regret having worked so hard for Busoni and surely we could not give a stronger idea of our opinion of this remarkable exponent of the art of piano playing.

Miss Margaret Kemble, assisted by Edith Ladd of London, pianist, is giving another series of her excellent readings of modern opera. On Thursday March 9th, Engelbert Humperdinck's "Koenigskinder" was the subject at the residence of Mrs. Eleanor Martin. Jules Massenet's "Werther" was discussed at the residence of Mrs. Rudolph Spreckels on Thursday evening March 23rd. On Thursday evening April 6th, Vincent d'Indy's "L'Etranger" will be analyzed at the residence of Mrs. Emma Shafter-Howard and Victor Herbert's "Natoma" will be the closing subject of this lecture series to be delivered at the St. Francis Hotel. Miss Kemble is making an enviable reputation for herself with these lecture recitals, for they prove an excellent educational stimulant for all those who are fortunate enough to attend them.

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The San Francisco Orchestral Society will give its second concert of the season of 1910-11 on Friday evening April 7th at Scottish Rite Auditorium. The orchestra will consist of sixty-five members. The following program will be rendered: Merry Wives of Windsor (Nicolai), Symphony No. 2 (Beethoven), Ein Alhambra (Wagner), Humoreske, strings (Dvorak), Gavotte, strings (Bazzini), Prologue from Pagliacci (Leoncavallo), Harold Pracht, Giulio Minetti is the director of the orchestra.

OPENING OF IDORA PARK.

Concerts by Famous Concert Bands in Magnificent New Amphitheatre, Comic and Grand Opera Seasons Are the Leading Features This Year.

As the indoor concert season draws to a close the music lover is obliged to turn elsewhere for his enjoyment. For two years past there are thousands who, because of this annual change on the musical calendar, have come to await the opening of Idora Park. They have acquired the habit of expectancy because, for as many seasons gone, Oakland's picturesque resort, has offered a summer filled with superb out-of-door concerts given by bands of national reputation. Many of these aggregations have been of an unusual order of excellence; some of them approaching the effects of that highest type of ensemble organizations—the symphony orchestra. Last summer, in addition to a coterie of notable bands, the Idora Park Management offered a season of grand opera given by artists of unusual efficiency. Because, in its particular sphere, this class of attraction equaled the standard offered by the bands, it was the recipient of splendid patronage. In view of the foregoing the Pacific Coast Musical Review finds it particularly gratifying to announce to its readers that the coming Idora season, opening next Saturday, April 1st, will again offer a series of open-air band concerts and again present a season of grand opera. More than this, it will surpass its previous efforts by adding comic opera to the list of musical attractions. One of the most notable facts pertaining to the entire matter is that, while bands and opera are of the highest standard, the cost of hearing each, has always been and will continue to be moderate. Last year Idora gave the music lovers the best popular priced opera ever offered in the West. It is the promise of the management that the present season's company of artists will be truly as efficient if not better than before.

The band concerts, excepting for the trifling park entrance fee, are given to the public absolutely free of charge. This summer these always delightful programs will be heard under ideal conditions made possible by the installation of a magnificent amphitheatre. The theatre will seat five thousand people. The center section of this structure is floored and slopes to the foot of the music shell. Excavation and the moving of the bandstand a considerable distance north from where it stood last season has made this inclined section possible. The result is a mammoth theatre in Mission architecture completely skirted by an imposing walk and offering a capacity where thousands may sit and enjoy the afternoon and evening programs quite sheltered from the gusts of wind which in past seasons have sometimes interfered with the comfort of the audiences. As has been said Idora will open its present season Saturday, April 1st. On that day the entire park with its myriad of fun devices and various concessions will come into full swing. On the afternoon of that day the new amphitheatre will be christened by Don Philippini, a Spanish conductor new to the West but much favored in the East, and his band of fifty musicians. From the opening day this band will be heard in concert every afternoon and evening for a number of weeks. Following Philippini will come that sterling favorite of two summers ago, Patrick Conway, and later in the season, organizations under batons of such well known leaders as Ferullo, John Weber and others.

On Easter Sunday, April 16th, Idora will open its comic opera season with the "Yankee Consul." All of the principals will be brought from New York where they are now being selected by Frank Stammers, a producer of much reputation, who will stage the Idora productions throughout the summer. The conductor will be that able and favorite musical director, Paul Steindorff. During the run of the comic opera the Idora management will offer many things never before given in stock. To these will be added some of the older favorites such as Robin Hood, San Toy and the Gelsa. The grand opera season will begin Sunday, August 20th. Additional details regarding it and the introduction of comic opera at Idora will be given in later issues of the Musical Review. In the meantime interest centers about the grand opening of the park season one week from today and the christening of Idora's new open-air theatre by Don Philippini and his band.

The regular program of the Pacific Musical Society was given on Wednesday morning March 22nd at Christian Science Hall. The program included numbers by Hother Wilsmer, Paul Friedhofer and Carl Anderson. The event was greatly enjoyed by a large audience.



By CHARLES MALLORY DUTTON

Berlin, March 7, 1911.

YVETTE GUILBERT.—We are living just now in the folk songs of the Renaissance: Louis XV, Marie Antoinette, and the old English songs of the Seventeenth Century, for Yvette Guilbert is giving six recitals and two lectures during twelve successive days. They are not only the most fascinating evenings imaginable, but exceedingly instructive. Her six programmes embrace the folk songs of the Middle Age and the Renaissance, songs of the shepherds and the Musettes of the Seventeenth Century, folk songs of the soldiers of the King, and popular Rondos and refrains of Versailles. Madame Guilbert is not a singer, she is a genius, and she expresses her art through the medium of the various chansons. She is a born actress, a born interpreter, a born imitator, a born singer, and a born dancer, and the fairies put beauty and grace in her cradle, with all of these other charms and talents. When she sings and dances the little old Musettes in costume, she is as graceful as Maud Allen (and quite as tall), such interpreting arms, such speaking hands, such singing eyes, such poetic motion and musical speech. And whether singing or speaking, her French diction is the most musically beautiful I have ever heard, and I am sure it must be quite perfect, for her English is superb, and always in such good taste.

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MARCELLA SEMBRICH.—Few singers this winter have been able to fill the Philharmonic Hall (I don't mean with people, but with tone), but Madame Sembrich was most successful, not only in demonstrating her supreme art and method of singing, but in calling forth a most distinguished and discriminating audience, which completely filled this large hall. To be sure Madame Destinn's voice with the assistance of the Philharmonic Orchestra filled this Pavilion, but most of the singers, and nearly all of the violinists have been more or less lost in this vast space, but when Madame Sembrich sings piano, or even pianissimo—her tone is always SUNG, and never whispered, and for this very reason her softest tones may always be heard in the extreme end of the Philharmonic Hall. What other soprano today with the possible exception of Tetrizzini, could sing Handel's "Alleluia," for this grand old aria not only calls for marvelous technical abilities, but the most difficult coloratura passages, which were compassed with astonishing ease. Madame Sembrich sang twenty-three songs and seven encores, and her twenty-ninth number was long enough for six, for it was an aria from one of the Verdi operas, and it seemed as though she had found eternal youth, and was again singing in opera, for this aria was an example of the highest artistry and musicianship. There was not the slightest sign of fatigue during this extremely taxing number, and as the last note ceased, a real German frenzy of enthusiasm ensued, and the two hundred people who had been seated upon the stage, pressed closer and closer toward the piano, until they had completely surrounded the Queen of Song. Suddenly Madame Sembrich realized the situation and she picked up a bunch of lillies and scattered them among the students and during this unexpected diversion she slipped out unmolested. Repeated acknowledgments failed to quiet her hearers, even when the lights had been turned down. Finally this gracious lady appeared with her long gloves turned back from her hands and as she sat down to the piano to play her own accompaniment to Chopin's "Maiden Wish" (which she sang in Polish), she presented such an artistic picture, for she improvised with such fluency and musical feeling, which should be another example to vocal students, for she showed a complete mastery over the keyboard. Frank La Forge was her accompanist, and his finished art is too well known in California, to need further comment.

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DR. WULLNER.—As an interpreter of songs, or perhaps I should say, as an interpreter of poetry with musical settings, Dr. Wullner is too well known to need characterization, and his recital last week, which in-

cluded twenty-seven Brahms songs, was only one more example of the great appeal and potency of his art. Vocally, Dr. Wullner is far from a great artist, but this great defect does not seem to concern him, or hinder his success, for he sings so deep down into the meanings of the various works, that he covers up or overcomes almost any semblance of vocal shortcomings, with a superabundance of poetic insight, feeling and interpretation. This last concert was proof of his great powers, for he was in exceedingly bad voice and far from well. His inaccuracy of intonation was often very obvious, and twice during the evening he broke down completely in the middle of a song, and was forced to begin again, but his very large audience seemed to be in perfect sympathy with him and were most demonstrative in their enthusiasm, for he always sang with perfection of phrasing, and what voice he possesses is peculiarly suited to the interpretation of Brahms.

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THREE PHILHARMONIC CONCERTS.—I have been forced to let the sixth, seventh and eighth Philharmonic concerts pass without notice, for want of space, but before I speak of the ninth concert, I want to mention two or three numbers of unusual interest, which were recently given. Bach's Suite in B major for orchestra was one of the most satisfactory works presented this season. Surely you all know the famous aria for the G string by this immortal master, which belongs to this Suite, and what could be more inspiring, than to hear this divine melody played by thirty first violins, and accompanied by as many more second violins, cellos and contrabasses. This aria was played with a reverence, affection and understanding "too deep for tears" and permeated the very air with musical perfume. The solo upon the programme was the only violin concerto by Beethoven which was musically, if not always masterly played by Carl Klingler. The programme closed with the First Symphony by Brahms. The eighth concert opened with the Symphony in C by Richard Wagner, but after a succession of Brahms, Beethoven and Schumann Symphonies this winter, this work seemed to be top heavy and pretentious, and I might add, too long, but when one considers that it was written at the age of nineteen, it is most interesting to hear, and one can easily trace suggestions of the great music-dramas in their embryo. Paul Goldschmidt played the Liszt piano concerto in E flat major, and Felix Senius sang two Liszt sonnets with orchestral accompaniment, which afforded an excellent opportunity for the display of his beautiful tenor voice, and I, for one, felt grateful for an opportunity of hearing these songs. Herr Nikisch is a man of words and inspiration and if he sometimes opens a programme very unsatisfactorily, he is sure to close it with such a wealth of glowing enthusiasm and supreme musicianship, that he absolutely obliterates any bad impression which he may previously have made. When Dr. Muck conducts, one feels that he is authentic to such an exacting degree, that he is almost pedantic. When Strauss conducts, you never know just what to expect, for all orchestras of Europe stand in such awe of him, that when he becomes the least bit demonstrative, he throws his entire orchestra into a panic of enthusiasm. When he wishes a great climax, he simply begins to jump up and down, and in less than ten seconds, his entire orchestra responds with a wealth of tone and increased tempo, electrifying in result, which almost sends a rush of blood to the head. Herr Nikisch chooses another method, in his nobler moments, for he conducts many of the greatest symphonic works from memory. To be sure during his reading of the more modern works, he adheres closely to the above, but when it comes to the Beethoven Symphonies, he is almost without a peer today, for not only is he perfectly familiar with every phrase and theme, but he always remembers just what instrument is to present it, and his magnificent orchestra places absolute confidence in his musical judgment, and the result is piety of thought and expression, subservient to his masterly and well poised leadership.

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EFREM ZIMBALIST.—At the last Philharmonic concert under the direction of Herr Nikisch, Efrem Zimbalist, the Russian violinist, made his Berlin debut in the Tschalkowsky violin concerto in D major (op. 35), and if I were to tell you just what I thought of this artist's playing, you would declare me too enthusiastic, too sweeping, and too hasty in my conclusions. If I told you that this boy of twenty-one years is to my mind superior to Mischa Elman, not only as an interpreter, but as a musician, would you at least be willing to hear why I think so? Not that I expect to convince you of his superior gifts and attainments, for the gap between my mind's proof and my feeble art of expressing my thoughts is so great, that I shrink from the task.

But I shall ask the indulgence of my readers, and offer no attempt at a criticism (for I am not a violinist), nor am I a critic of violin playing, but I shall give you my impression of his playing, and the general impression made upon his audience and critics. In the first place, I have heard Elman and several other great artists, play this violin concerto with orchestra, and I am perfectly familiar with the score and I thought I knew all of the melodies and phrases by heart, but in many places where other artists only display brilliant technique, Zimbalist discovers rare melodies. A more masterful combination of temperament and repose has never come to my notice in any virtuoso. In his interpretation and rendition of the Tschalkowsky concerto, he is not only glowing with all of the attributes of youth, but he thinks, knows and lives the experience of age. If I were to call him a Boy Kreisler, I would be paying a compliment to the latter artist. Not that Zimbalist is a greater artist than Kreisler, but he reminds one of Kreisler in so many noble traits, chief among which are integrity and balance.

One of the first pianists of Europe, said to me lately in speaking of Zimbalist's playing, "In my judgment he will be recognized as the first violinist of the world during the next five years." No greater compliment could possibly be paid any artist old or young, than to be engaged to play at one of the ten Philharmonic concerts which are given each season, for they are the most notable concerts in Berlin. Any artist can secure the assistance of the Philharmonic orchestra, but they cannot secure the services of Nikisch as conductor. There are dozens of conductors in Berlin, and one may choose any one of them, but in the case of Herr Nikisch—it is he, who chooses his soloists, and even Kreisler was not engaged to play under Nikisch this season, although he played with the Philharmonic orchestra. Elman played the Brahms concerto under Nikisch's direction. Busoni played the C Minor Beethoven Concerto, and Godowsky played the Brahms piano concerto also, at various Nikisch concerts. No matter how great an artist is—Berlin is very slow in telling them so. If a foreigner plays here year after year with success, Berlin will gradually recognize their merits, but they are never in any hurry about it. But after the first movement of the Tschalkowsky concerto, Zimbalist received an ovation, and it was some time before he was allowed to proceed to the following movements and at the end of the last movement, he had thoroughly established himself in the minds of his audience. A second concert has been announced for the 16th of March, with the assistance of the Philharmonic Orchestra, under the direction of Dr. Ernest Kunwald, and the programme includes the Lalo Spanish Symphony, the Sinding Suite (A Minor), the Glazounoff concerto in A Minor, Kreisler's Caprice Viennols, and Brahms' Hungarian Dance (E Minor), and now—shall I tell you of a little incident, which happened last season at Madame Dalabes' London Salon? which brings out another side of Zimbalist's genius, and which may be of interest to Americans, since this boy is to tour America next season. Zimbalist's vacation, as you know, is playing the violin, but his avocation is among other things, playing the piano, and it is upon this side of his art, that I shall speak. Madame Dalabes is not a musician but she is beloved by all of the London artists, and every Sunday evening if you happen in quite late, you will always be sure to find from twenty to fifty of the most talented musicians of London, playing, singing and eating. One evening we arrived about ten o'clock and who should be playing in a Trio, but Miss Pauline Gabrilowitsch, a sister of Ossip Gabrilowitsch. Miss Gabrilowitsch is a very talented violiniste, and they were playing the Glazounoff Trio, which I have never heard in public. Later Miss Fox, the American Opera singer entered, and everyone wanted to hear her, but "she had not come to sing" and consequently "did not bring any music." There was much begging and coaxing, but "how could she sing without any music?" Suddenly Zimbalist came up to her, and said, "If you will only sing, I shall be happy to play for you." "But, I have no music for you to play." "But if you will sing, I shall play anything you wish by heart, if you will only tell me what key you wish to sing in." So Miss Fox began by singing some arias from Carmen, all of which were not only magnificently sung, but superbly played. Later, Zimbalist played many French and Italian arias, with astonishing assurance, but this did not prove to be the extent of his piano accomplishments, for he was prevailed upon to play several scenes from some modern Russian operas, which were glorious in melody and harmony. Then Jules Wertein, a young London virtuoso, played several Chopin things. Another hour of

(Continued on page 7.)



By JULIAN JOHNSON

Los Angeles, March 20th.

Ferruccio Busoni, eagerly-expected, has been heard and is now gone. Busoni's appearances here, two in number, were not as popularly successful as the promoters and your, correspondent had fondly hoped though the faithful turned out in the usual concourse, and the prodigious technical talents of the great German-Italian were warmly applauded. But Busoni, popularly speaking, had no triumph in Los Angeles. For which Busoni is himself responsible. To those who admire his great keyboard genius, and consider him the master of the time, this may seem rank treason. But it is not. My opinion of Busoni's powers is the same as before I heard him—when I knew him by reputation only. Busoni simply will not popularize himself; that's all. He presented a program here last Tuesday evening which bristled with technicalities. And all of these mountains of difficulty his artistry scaled with the most ridiculous ease. And then he presented—more mountains, and scaled them, and that was all.

Of the tender Busoni, of the soulful Busoni, of the Busoni who can command that spirituality which is the soul of music, there were revealed only dazzling flashes. That Busoni possesses such possibilities we know for certain, because there were moments in his music where he could not help showing either his possession or lack of these talents. His auditors waited in vain for something more familiar from Chopin; for a possible concession of something like the threadbare but ever enjoyable Second Rhapsody; for a bit of pure Tschaikowsky melody; for a glowing Rachmaninoff prelude; for a snatch of song from Grieg—for something, to express it in plebian language, which has a bit of tune. But Busoni merely continued to amaze with his manual legerdemain; he bewildered, but he did not try to win. At the second concert, on Friday evening, fate seemed against him, for when he essayed the Chopin Marche Funebre, which all audiences of course know very well, a man up-stairs had a fit of some sort, and the fit and the piece concluded together, and it was undoubtedly the former which received the most attention.

COMING ATTRACTIONS.—Though the musical year is about finished, several good things remain on the list of Los Angeles events, both imported and domestic. Among the first-named there is considerable curiosity attached to the forth-coming concert appearance of Mary Garden. She will have, it is said, a fairly competent company, and her unique and lustrous personality will of course draw as many capacity houses to the great Auditorium as there are concerts to be given. To the real music-lovers, the engagement of Modest Altschuler and the Russian symphony orchestra, late in April, holds even more promise. Altschuler is bringing a big band of musicians, and much new modern Russian music. Mischa Elman, young wizard of the violin, is still to be heard, and may be relied upon to entertain large audiences with his exquisite playing. There is one symphony concert—with a Wagner programme—and concerts by our leading singing societies remaining on the musical docket.

PERENNIAL CAMPUS.—"The Campus," Walter De Leon's amazing musical comedy, is in the twelfth week of its run at the Grand Opera House. They say that nothing succeeds like success, and "The Campus" seems to be the personification of success. What more is there to say about it? Nothing! Therefore from now on its progress can only be marked by niches in the milestone—until we get the landmark so full of niches that a new one shall be necessary.

OHLMEYER.—Henry Ohlmeyer is rapidly finishing the organization of his big band, with which he is to be heard at Willow Grove Park, Philadelphia, early in the summer. Director Ohlmeyer will have fifty men, and the distinction of being the first Coast bandmaster to fill this classic engagement. He will, after four weeks, return directly to Coronado, to finish the summer.

LOGAN ACADEMY.—The regular semi-monthly recital of Logan's Academy was held at 2206 South Figueroa street on Friday evening. Musical numbers, dramatic acts and recitations formed a composite program. Miss Bernice Holi, a highly proficient little pianist of but twelve years, received a diamond medal, and played six solos from memory.

MRS. SHANK'S RECITAL.—One of the most interesting recitals of the early season was that given by Mrs. Edmond S. Shank and her pupils, at Symphony Hall, Blanchard Building, Saturday evening, March 11th. The programme was varied, and reflected catholicity of taste, and the performance demonstrated good method and the great natural beauty of fresh young voices. An especial feature was the rendition of two choruses for women's voices, at the opening and closing of the evening. The first was See's "Invitation," while the second and last was "Night and the Fairies," by the same composer. An especially fine ensemble was noted in this union, the voices blending with a delightful tone-quality. The concert chamber was daintily decorated in palms and potted plants, and the gathering filled practically the entire seating capacity. Of floral tributes there were very many, one or two fair participants receiving a veritable leading-woman's ovation in flowers. The programme: "Temple Bells" and "Till I Wake," from "Indian Love-Lyrics" of Amy Woodford Finden, Mrs. Julian Johnson; "Villanelle," (Dell 'Acqua), Mrs. Edgar Fawcett; "White Nights," (Metcalfe), and "Where

Blossoms Grow," (Sans Souci), Miss Ruth Dennen; "On the Shore," (Neidlinger), and "Dream in the Twilight," (Strauss), Miss Edith Conde; "Nymphs and Fauns," (Bemberg), Miss Margaret Hall; "Dormi Pure," (Souderi), Miss Bessie Ball; "Quie est Home," (Stabat Mater), Mrs. Shank and Miss Conde; "Summer's Message," (D'Hardelet), and "Love is a Rose," (Sans Souci), Mrs. Jack Kipper; "Sleep, Little Tulip" and "Admiration," (Nevin), Miss Rebecca McMillan; "My Heart Hath a Song," (Woodman), Miss Sue Shank; "Tonight," (Zardo), and "June Rain" (Willeby), Mrs. W. Hopperstead; "April Song," (Newton), Miss Marjorie Rice; "The Return," (The Wandering One), Mrs. Bertha Rossiter; "Duet of the Flowers," (Madame Butterfly), Mrs. Shank and Mrs. Johnson.

Mrs. Leone E. Jordan, formerly Miss Jutton, private secretary of Philip Clay, of Sherman, Clay & Co., was the subject of a front page human interest story in the Chronicle of March 21st. Mrs. Jordan is a very pretty young matron who has become quite popular with all those with whom she associated because of her jolly disposition and her ability to make friends. According to the story Miss Jutton and Joe H. Jordau, a successful young attorney of this city, were secretly married in San Rafael last Saturday and intended to keep the marriage quiet, but for some reason or other the secret was discovered and the announcement had to be made public. Miss Jutton, or rather Mrs. Jordan, has the best wishes of a host of friends.



MARIE DRESSLER

America's Greatest Comedienne, Who Will Make Her First Appearance Here in "Tillie's Nightmare," at the Savoy Theatre, Sunday Night

(Continued from page 5.)

salad, conversation, and coffee, Zimballist and Wertelm played upon two grand pianos, or rather Wertelm played here, there and everywhere, mostly from Chopin and Schumann, and Zimballist improvised, composed and followed in such a musicianly manner, that he held the entire coterie of congenial spirits spellbound for hours. With the greatest effort we pulled ourselves out of this wonderful "inner circle" at—no difference what hour in the morning, and as we turned the corner, we heard these artists weaving together, Mimi and Rudolph's themes from "La Boheme."

THE MISCHA ELMAN CONCERTS.

The long awaited Mischa Elman concerts are at hand and the capacity of the new Scottish Rite Auditorium will be fully tested by the throngs of music lovers who will flock to hear this master-singer of the violin, for Elman is the kind of a player that everybody wants to hear again and again. So much has been written in this journal about the artistry and musicianship of Elman's work that there is nothing left to say. From every correspondent in Europe where Elman has played, from New York, from the Southland, all the reports are the same, viz., "unqualified success and wildly enthusiastic audiences only limited by the size of the hall." As the Mikado says, "I have never known such a unanimity of opinion before in all my life." With Elman will appear Percy Kahn, an accompanist of splendid reputation abroad. Here are the complete Elman programs and the first of these will be repeated at the Oakland concert which is to be given at Ye Liberty Playhouse next Friday afternoon, March 31st, at 3:30, and for which seats will be ready at the box office of that theatre on Monday:

Sunday afternoon, March 26th—Concerto, B Minor (Saint-Saens); Sonata, "The Devil's Trill" (Tartini); Cadenza by Mr. Elman; (a) Andante and Allegro (Vivaldi), (b) Menuet (Haydn), (c) Nur wer die Sehnsucht kennt (Tshaikowsky-Elman), (d) Old Vienna Waltz (Kreisler); (a) Aria (Bach), (b) Caprice Basque (Sarasate).

Thursday evening, March 30th—Concerto, D Major (Paganini); Fantasia, "Faust" (Wieniawski); (a) Ständchen (Schubert-Wilhelmj), (b) Liebeslied (Samartini-Elman), (c) Capriccio (Mendelssohn-Burmeister), (d) Sicilienne and Rigaudon (Francoeur-Kreisler); Jota (Sarasate).

Sunday afternoon, April 2d—Concerto, "Symphonie Espagnole" (Lala); Sonata, D Major (Haendel); (a) Adagio and Allegro (Loh-Elman), (b) Rigaudon (Monsigny-Franko), (c) Andantino (Martini-Kreisler), (d) Schoen Rosmarin (Alt Wiener Tanz Weisen) (Kreisler); (a) Ave Maria (Schubert-Wilhelmj), (b) I Palpiti (Paganini).

ALEXANDER HEINEMANN.

Immediately after the Easter holidays the famous German lieder singer, Alexander Heinemann of Berlin, will give a series of concerts at the new Scottish Rite Hall. This artist is one of the foremost of the German interpreters of song and devotes all his time to the literature of the German composers.

In addition to his skill of interpretation, Mr. Heinemann possesses an exceptionally beautiful and well trained baritone voice and in this way interests one both in the singing and in the song. John Mandelbrod, the accompanist bears the same relation to Heinemann, as does Bos to Wullner.

GREENBAUM'S GREAT ORCHESTRAL FESTIVAL.

Modest Altschuler and his unique organization "The Russian Symphony Orchestra," numbering over fifty artists and accompanied on the tour by Mme. Dimitrieff, soprano, Mme. Joel Leal Hulse, contralto, Frank Ormsby, tenor, and Bertrand Schwan, baritone, left New York last Monday on the longest and most comprehensive tour ever undertaken by an orchestra of this size. The orchestra will carry a repertoire for fifteen different programs including many novelties never heard outside of New York, some by the modern Russian composers and others by the writers of all countries and including some interesting works by American composers. Among the latter are an "Irish Rhapsodie" by Victor Herbert, "Alladin" the Chinese Suite by our own Edgar Stillman Kelly, etc. Six or seven programs will be given in this city commencing Sunday afternoon, April 30th and two special programs have been arranged for the Greek Theatre of the University at Berkeley. Manager Greenbaum will shortly issue complete program books covering all the concerts in this vicinity.

REINHOLD VON WARLICH'S CONCERTS.

To all lovers of the best in song, Manager Greenbaum has made no more important and interesting announcement than the appearances here of Reinhold Von Warlich, the young Russian basso-cantante, in conjunction with that gifted pianist Uda Waldrop. Von Warlich is a native of St. Petersburg, where his father was the German director of the private orchestra of the Czar. The lad commenced the study of music at a very early age and made great progress with both the piano and violin and on ascertaining that he was also possessed of an unusually melodious voice he left for Germany to study both singing and composition. Later he went to Italy to finish his vocal studies. Thus equipped for the career of an artist singer Reinhold Von Warlich makes his first bid for the approval of our music lovers. In England, France, Italy and Germany he has been hailed as one of the greatest interpreters of song on the concert platform, and Manager Greenbaum confidently expects him to make one of the most artistic successes ever achieved by any artist who has visited us.

With Herr Von Warlich will come our own California pianist, Uda Waldrop, whose work as an accompanist has received the highest praise from the critics of all countries. Greenbaum announces two concerts by this artist at the Scottish Rite Auditorium, the first being on Thursday night, April 6th, and the second on Sunday afternoon, April 9th. The programs will be of the greatest beauty, interest, and musical importance.

Here is the offering for the opening concert: Song Cycle "Dichterliebe" (Heine-Schumann)—Im Wunder-schoenen Monat Mai; Aus meinen Thraenen spriessen; Die Rose, Die Lillie, Die Taube; Wenn ich in Deine Augen seh; Ich will meine Seele tauchen; Im Rhein im Heiligen Strome; Ich Grolle Nicht; Und wussten's die Blumen; Das ist ein Floten und Geigen; Hor ich das Liedchen Klingen; Ein Jungling liebt ein Madchen; Am leuchtenden Sommer Morgen; Ich habe im Traume geweinet; Allnaechtlich im Traume; Aus alten Maerchen; Die alten boesen Lieder. Early English Songs—Since First I Saw Your Face (17th Century) (Ford), Go To Bed Sweet Muse (1608) (Robert Jones), Drink To Me Only (17th Century) (Ben Johnson), Blow, Blow Thou Winter Wind (18th Century) (Arne), It Was a Lover and His Lass (17th Century) (Morley). The last two are from Shakespeare's "As You Like It." Scotch and English Ballads—The Bonnie Earl o' Moray (arranged by Malcolm Lawson), King Henry, My Son (Very old Sussex Ballad), (arranged by Lucy Breadwood), Three Ravens (17th Century) (arranged by A. Somerville), Cupid's Garden (17th Century) (arranged by A. Somerville). German Ballads—Herr Oluf (Herder), Der Wirtin Tochterlein (Uhland), Tom, der Reimer, Erlokoenig, (Loewe).

For his second concert on Sunday afternoon, April 9th, Von Warlich will offer a program of folk songs of five nations in their respective languages. Part One will be devoted to the old melodies of Germany, Russia, and Italy, Part Two to those of France, England, Scotland, Ireland, and Wales. Altogether the Von Warlich programs are the most interesting in the way of song literature that we have had here this season. The sale of seats will open Monday, April 3d, at Sherman, Clay & Co's., where mail orders may now be addressed to Will L. Greenbaum.

ORPHEUM.

C. William Kolb is certainly making good at the Orpheum as a single star. That his popularity was never more deeply rooted than at the present time is evidenced at every performance by frequent outbursts of enthusiastic applause and innumerable curtain calls. He will close his engagement with next week's programme which will contain several of the most popular novelties in vaudeville. Binns, Binns & Binns, three of vaudeville's most unique comedians will appear in a clever and diverting act entitled "The Musical Vagabonds." Miss Alcide Capitaine, who has been styled the ideal gymnast and the female Sandow will introduce an act never attempted by any other athlete, that of walking across the stage head downward on a ladder suspended high in the air. Rowena Stewart and Gladys Murray, two attractive and clever girls whose engagement at the Orpheum is for next week only, will contribute a sketch of stage life entitled, "Broadway Love" which is rich in bright and witty dialogue and possesses a story of interest. George Mullen and Ed. Correlli, comedy gymnasts who while performing the most difficult and hazardous gymnastic feats, keep up a rapid fire of humorous conversation will be a feature of the new bill.

MARIE DRESSLER AT THE SAVOY.

It is safe to say that no theatrical announcement in many months has been fraught with greater interest to the play-goers of this city and vicinity than that which tells of the coming to the McAllister street playhouse of Marie Dressler in Lew Fields' elaborate production of the musical play, "Tillie's Nightmare," commencing Sunday evening. This wonderfully successful entertainment holds the New York record for longevity, it having played at the Herald Square Theatre for 389 performances and is comes here in its entirety, traveling by a special train of nine cars carrying ninety-seven persons, including the stage hands and musicians, while the actual playing strength of Miss Dressler's support numbers eighty-seven. Miss Dressler, who undoubtedly is the funniest woman on the American stage, has a role peculiarly suited to her varied talents, and as Tillie Blobs, a poor country boarding-house drudge, she is seen at her best. She is all laughter and homely philosophy, but every now and then there is a touch of pathos, and this, with the consistent story that is told, has stamped "Tillie's Nightmare" as being a "classic" wherever it has appeared.

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By ALFRED METZGER

BENTLEY NICHOLSON'S CONCERT.—Beyond a doubt one of the most artistic and musicianly events ever given by a newcomer to San Francisco was the Song Recital of Bentley Nicholson, which took place at the Colonial Ball Room of the St. Francis Hotel on Tuesday evening March 14th. The hall was crowded to the doors with a discriminative audience that consisted in part of several prominent local vocalists and teachers and in part of those who are seen frequently at public musical events. Mr. Nicholson could not have chosen an audience more fitted to appreciate the fine work he did, had he personally selected each member from the entire population of the Bay cities. The program, as may be seen later on, was one requiring all the various phases of vocal interpretation and demanding versatility of phrasing which is only at the command of a thoroughly equipped vocalist. From the opening number to the closing selection it was evident that Mr. Nicholson possessed a good, solid, well placed tenor voice of a somewhat robust quality. His diction is excellent and every syllable may be easily understood even to a rather broad accent in the French and German language. The singer's phrasing is decidedly intelligent and at times distinctly individual and when the nature of the song requires, Mr. Nicholson shows himself a successful disciple of the declamatory school. He becomes at times quite dramatic and is singularly well equipped to attain certain effective vocal climaxes when the occasion demands.

The group of German songs was especially well rendered and when it is considered that the average American singer is rather too much lacking in emotionalism to interpret these works with the necessary emphasis, our praise of Mr. Nicholson in acknowledging that he has grasped the spirit of two of his German songs with the necessary adherence to emotional phrasing may be readily appreciated. In Schubert's "Wohin" Mr. Nicholson adopts an evenly quick tempo throughout. He succeeds in beginning the song with a dainty pianissimo which he occasionally expands into forte and brings back into piano and pianissimo. This conception is absolutely correct. And if now Mr. Nicholson would just adjust his tempo in such a manner as to quicken it one time and retard it at special places to give the idea of darting hither and thither, beginning at times slowly and quicken the tempo suddenly, he would even interpret "Wohin" with the accuracy of an authority. This is merely intended as a suggestion and not as an adverse criticism. There is surely no question regarding the fact that Mr. Nicholson is one of the few American concert singers who seem to understand the value of the German lied.

Mr. Nicholson's greatest triumph, however, was scored in his group of French songs. Here he displayed a versatility that was truly astonishing. From the almost operatic virility of the Duparc Chanson to the dainty brilliancy of the Debussy "Mandoline" Mr. Nicholson gave evidence of the fact that he has studied the various schools of vocalism to their minutest details. Take for instance during the rendition of Bemberg's "A Toi," Mr. Nicholson gave a display of breathing that was worth listening to by any vocal student who may have been in the audience. While Mrs. Edward E. Young may be regarded as an excellent pianist she has not as yet fathomed the intricacies of accompaniment. During the rendition of Schubert's "Wohin" and Debussy's "Mandolin" it was frequently impossible to hear the soloist in the dainty pianissimo passages by reason of the heavy accompaniment. Mrs. Young must acquire a limpidity of touch and a tenderness of chord playing that permits even the lightest nuances of the singer to be heard in the remotest corner of the hall.

Mrs. John Darwin Gish is well known in concert circles here. Her voice, as ever, possesses a splendidly ringing quality and is particularly adapted for operatic or church purposes. Mrs. Gish with her splendid vocal organ should have accomplished more in the artistic arena than she has. Concert attendance is the only remedy for lack of temperament. It is absolutely necessary for a singer to hear the great vocalists and thus gradually attain an individuality spiced with a certain

esprit which makes his or her musical performance an inspiration. Without having heard other artists, inspiration becomes impossible. It is for this reason that so many of our local singers, pianists and violinists refuse to attend concerts that they lack inspirational force and temperament in their artistic performances and they will continue to lack these essentials in musical artistry as long as they fail to profit by the examples of the world's masters. Concert attendance, whether it be at symphony orchestras, chamber music quartets or at concerts of vocalists, pianists, violinists and all the various branches of musical culture is as necessary as taking lessons and in some instances even more important. We admire Mrs. Gish as a singer because of her voice only, but she lacks inspirational force and temperament which should lift her out of the ordinary rut of musical efficiency into the higher sphere of artistic pre-eminence. The complete program was as follows: Onaway, Awake Beloved (Coleridge-Taylor); Botschaft (Brahms), Frühlingsnacht (Jensen), Wohin (Schubert); Chanson Triste (Duparc), La Belle du Roi (Augusta Holmes), A Toi (Bemberg), Mandoline (Debussy); Aria from Cinq Mars (Gounod), Nina (Pergolesi), He Loves Me (Chadwick), Mrs. Gish; Luna Fedel (Denza), Non Mi Destar (Rotoli); The Crying of Water (Campbell-Tipton), O Come With Me in the Summer Night (Van Der Stucken), Sweet Evenings Come and Go, Love (Coleridge-Taylor), Before the Dawn (Chadwick).

SOUTHERN CALIFORNIA MUSIC TEACHERS.

In Los Angeles, like in San Francisco, the music teachers realize the necessity of co-operation and there has been recently formed the Southern California Music Teachers Association with Charles Farwell Edson as president and A. D. Hunter as secretary and treasurer. Several ambitious plans are now under advisement and during the next meeting which will take place on Thursday March 30th at the Gamut Club Auditorium, steps will be taken to arrange plans by which several important matters concerning the teachers may be taken up and brought to a successful conclusion. The following circular letter mailed to every teacher of prominence in Southern California by Charles Farwell Edson, the president of the Southern California Music Teachers Association, speaks for itself:

Los Angeles, Cal., March 6, 1911.

It is of the utmost importance to every earnest music teacher in Southern California that music be put on a practical business basis at once and to that end we ask every teacher who has the best interest of our art at heart to join our Association. Collectively we can accomplish more in one year than we can singly in ten. It behooves us to present this phase of the musical life and interests of each community in such a manner that the general public and patrons of music may get a broader view of the necessity for, and the benefits derived from the serious study of music, guided by competent and earnest teachers. "In unity there is strength" and co-operation advances interests with increased enthusiasm and desired results to all concerned. Music as a business can be successful only when conducted along lines applied to other established occupations and industries; hence the need for an organization of the music-teaching force of Southern California and the State to promote a more general appreciation of the best music; to arouse and maintain public interest in a potent and living Art; to provide opportunity for mutual acquaintance, exchange of ideas and good fellowship among musicians; to elevate the standard and quality of musical instruction and eliminate all unworthy work; to formulate plans for a guarantee sinking fund by which visiting artists and musical organizations may be secured for public concerts at popular prices; to cultivate pleasant relations with the Music Teachers National Association and other State Associations, all resulting in a wide-spread and wholesome uplift, broader culture and helpful influence on our citizenship.

Members of the Association shall be teachers of music in any of its branches. For eligibility, every applicant for membership must be a teacher of music and shall qualify before the membership committee. Registration fee is \$1.00 and annual dues are \$2.00. Meetings are to be held four times a year, viz: The last Thursday in March, June and September, at 2:30 P. M., with program and a three-day Annual Convention in December immediately before or after Christmas at 9 A. M. for the transaction of business of the Association, presentation of choice programs—round-tables, lectures, discussions, etc. Special departments, each in charge of a Curator, are Voice, Piano, Organ, String Instruments, Wind Instruments, Percussion Instruments, Orchestra, Band, Tuning, Vocal Societies, Church Music, Public School Music, Composition, Didactics, Literature, and Necrology. Membership Cards admit the members to all sessions, concerts, etc., of the Association. Non-members admitted by tickets on sale in usual manner. The next meeting will be 2:30 P. M., Thursday, March 30th, at the Gamut Club, 1044 South Hope street. Send your names with fees for membership and attend on this date for a rousing and helpful session.

CHARLES FARWELL EDSON, President.
Address all communications to A. D. Hunter, Secretary-Treasurer, Southern California Music Teachers Association, 326-327 Blanchard Building, Los Angeles.

ADOLFO JIMENEZ—TENOR.

Another tenor has come to San Francisco to reside. His name is Adolfo Jimenez and he is a native of Mexico. He studied in New York with A. Carbone, one of the most prominent vocal teachers of that city. Mr. Jimenez appeared in grand opera in Mexico, singing tenor roles in La Boheme, La Tosca, Rigoletto, Cavalleria Rusticana and Pagliacci. He was always successful, receiving splendid comments in the newspapers and much applause from the public. Mr. Jimenez is anxious to appear in concert while here and expresses



himself willing to accept engagements from musical clubs and private individuals. Last November Mr. Jimenez appeared with much success before the Forum Club and he appeared in several concerts in New York under the direction of Mr. Carbone. He is also experienced in church singing, having sung tenor in St. Francis Xavier Church in New York. He is now one of the soloists in St. Agnes Church of this city. His repertoire includes principally operatic works and Italian and French songs. He also is versed in oratorio singing. Mr. Jimenez' studio is located at 739 Cole Street.

MUSIC TEACHERS ASSOCIATION STILL GROWING.

At the last meeting of the Music Teachers Association of California nearly sixty new members were enrolled. This brings the total membership near the three hundred mark and if it continues at this rate there will be nearly a thousand members enrolled at the time of the big convention in July. President Louis H. Eaton and Secretary Lloyd Gilpin have every reason to feel gratified with the rapid growth of the association and the other members of the Board of Directors are entitled to their share of praise for the energy and aggressiveness which has made a genuine teachers' association in this part of California a reality. Since we note the splendid progress made of the Southern California Music Teachers' Association under the splendid leadership of Charles Farwell Edson, the cause of the music teacher in California is indeed looking into a bright and prosperous future. We trust that the teachers of Southern California will be able to co-operate with the music teachers of San Francisco and Northern California in the ensuing Convention and make the same a most important event in the musical history of this State. It is strange that with the two organizations now numbering nearly a thousand members the musical writers on the daily papers have not yet found it worth while to publish some extensive comments upon this powerful organization. But possibly they will wake up some day. Or are they waiting for an advertisement?

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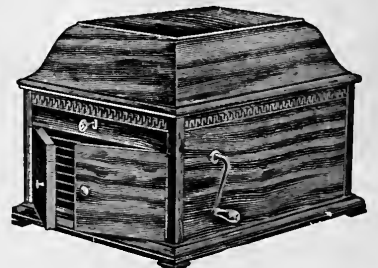
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SHORT ITEMS OF INTEREST.

According to the daily papers, Miss Lydia Sturtevant, well known in local musical circles as an excellent contralto and also having appeared in opera abroad, will leave next week for New York in response to telegrams from a grand opera manager offering her an engagement during the coming season.

The New York American, under date of March 12th, says that Wagner's only symphony, written when the composer was but a youth of nineteen, has been played for the second time in London, the first occasion being in 1887. The correspondent of the American comments on this event as follows: "The interest of the work is purely an historical one, and it really has no place in a symphonic concert of today. Wagner was not a prodigy composer. His genius was one that developed only in later life, and in this symphony there is not the slightest hint of Wagner as he is known now. Listening to it, one might say the symphony was an early work of, say, Schubert, modeled upon Beethoven. (Pardon us for interrupting, but this fellow Schubert's or Beethoven's music seems to have a pretty prominent place in a symphony concert of today, and if Wagner's symphony is anything like it, we are afraid that the American's correspondent is somewhat mixed in his dates—Ed.). Its music throughout strongly recalls the latter composer, showing how deeply the Beethoven influence was upon Wagner at that time. The opening of the finale, for instance, reminds one of the last movement of Beethoven's fifth symphony, and many other resemblances can be traced. The scherzo might indeed pass for Beethoven himself, so good is it. (Again pardon the interruption, for we desire to gently ask if this is all true why does this symphony have no place upon a symphony concert program of today?—Ed.). What impresses one most in the symphony is the mastery of the form shown by the youthful Wagner. The music is always lucid and clear in its emotional purpose." (And yet after reading all this carefully we are still asking the question, why does this symphony not have any place in a symphony concert of today? We would really like to be enlightened upon this point. Or is it the usual newspaper argument of things musical?—Ed.)

In the New York World of recent date we find a cable despatch dated January 28th, which says that the chief offering at the theatres in Paris during that particular week was a new opera by Saint-Saens, called "The Ancestor" which was produced at the Opera Comique. It met with great success, being regarded by critics as among Saint-Saens' best works. Mlle. Brehly and Henri Albers had the principal parts. The scenes are laid in Corsica more than a century ago.

The Los Angeles Herald of recent date says that Miss Frances Lewis, a pupil of Charles Farwell Edson, gave a recital at Mr. Edson's studio one afternoon last week. Miss Lewis has a mezzo-contralto voice of wide range. Her program included a series of modern and old songs, Mr. Edson asked a number of critics and friends to hear this young singer, in whose success he takes a decided interest. An operatic career is the goal toward which the singer is striving, and her friends and many musicians who have heard her voice think that she promises to realize this ambition.

Miss Jane Metzler Urban, who is well known in theatrical circles as a member of several comic opera companies at the Princess Theatre, is now a member of the Landers Stevens Company at the Seattle Theatre in Seattle. Miss Metzler is the ingenue in the company and she has so far been very successful. The audiences seem to have been drawn toward the young histrionic artist and she has become quite popular. Miss Metzler has been entrusted with a number of very important roles and according to all reports she has made good.

The pupils of Miss Clara V. Rauhut gave a piano recital at their teacher's studio on March 16th. The program was as follows: Polka Mazurka (Bohm), eight hands, Misses Buttner, Orear, Ungerman, and Rauhut; Piano Soli—(a) Gay Butterflies (L. Gregh), (b) Murmuring Zephyrs (Jensen), (c) Dancing Waves (Pieczonka), Olga Ungerman; Overture to Zampa (Herold), eight hands; Piano Soli—(a) Sextet from Lucia (Donizetti), (b) Waltz in C sharp minor (Chopin), (c) Dance of the Fireflies from the Cave Man (McCoy), Pauline Buttner; Spanish Dances (Moszkowsky), eight hands; Piano Soli—(a) Rustle of Spring (Sinding), (b) Pas de Fleur from Naida (Delibes), Hazel Orear; Violin Solo, Adagio Religioso (Vieuxtemps), Miss Cecil Rauhut; March from Tannhauser (Wagner), eight hands.

David McDonald, representing the Laffargue Company of New York, paid a visit to the Pacific Coast in order to look after the interests of his firm among the representatives of the Laffargue piano in this territory and according to the smiling countenance that he displayed at the time of his departure, he seems to have been well satisfied with his San Francisco call.

Another prominent representative of the piano trade who came from the East this month to look after business on the Pacific Coast, is A. Dalrymple of the Estey Piano Company of New York. Mr. Dalrymple is a frequent visitor to the Pacific Coast and judging from his eagerness to come out this way whenever an opportunity arises it would seem that the representatives of the Estey pianos and organs are not letting an opportunity slip by to give the Estey people the advantage of their splendid organization.

The regular weekly player recital given at Sherman, Clay & Co. Recital Hall took place on Saturday afternoon, March 18th. Mrs. Zilpha Ruggles Jenkins was the soprano soloist and Frank L. Grannis looked after the player piano. The program was as follows: An den Fruhling, Op. 43, No. 6 (Grieg), Estey Pipe Organ; (a) Chanson Provencale (E. Dell' Acqua), (b) Love Me, If I live (A. Foote), Mrs. Zilpha Ruggles Jenkins, accompanied by the Steinway Grand Pianola Piano; A few minutes with the Victrola:—Gems from "The Merry Widow" (Leon Lehar), Victor Light Opera Company; Thais—Intermezzo (Massenet), Maud Powell; Forza del Destino—Solenne (Verdi), Enrico Caruso and Antonio Scotti; Rhapsodie Hongroise, No. 2 (Liszt), Steinway Grand Pianola Piano; (a) Pagliacci Ballata (Leoncavallo), (b) Hills o' Skye (Victor Harris), Mrs. Zilpha Ruggles Jenkins, accompanied by the Steinway Grand Pianola Piano; Die Walkure, Magic Fire Scene (Wagner-Brassin), reproduced by the Welte-Player, as played by Josef Hofmann.

Messrs. Weekes & Co., of Regent St., London, are publishing a cycle of four songs, the music of which is composed by Mira Straus Jacobs, wife of Isador Jacobs, of this city. The first of the cycle was published simultaneously in England and in the United States on Feb. 27th. The song is entitled "The Voyager." The words are by Fred C. Bowles, the well known lyric writer of London, who is collaborating with Mrs. Jacobs in the publication of these songs. Arrangements have been made in England, whereby Ada Crosley and Alma Gluck will include these songs in their repertoire during their coming concert tour, and several of the leading artists of this country will also include the songs in their concert tour programs this year. One of the songs, "The Well of Life," was presented by Cecilia Decker Cox last Sunday evening at the First Congregational Church. Mrs. Jacobs is also at work on another cycle of five songs, which will be published by Weekes & Co., of London, during the coming summer.

BORIS HAMBOURG'S SUCCESS.

New York, March 12, 1911.

One of the most interesting concerts given this season was that of Boris Hambourg at Mendelssohn Hall Thursday afternoon March 9th, assisted by Henry Holden Huss, composer and pianist and Max Herzberg, accompanist. The program consisted of violoncello compositions both of the old and new masters and in the way of a novelty the sonata for 'cello and piano-forte in C major with Henry Holden Huss, the composer, at the piano brought forth well merited applause for the fine rendition of Mr. Huss' scholarly work. Mr. Hambourg ranks undoubtedly as one of the first artists in the musical world today and especially as a cello virtuoso which was demonstrated by the repeated calls after each number. After performing Tschaikowsky's variations on a Rococo Theme the enthusiasm reached its height when Mr. Hambourg appeared with Max Herzberg whose superb accompaniments to all of Mr. Hambourg's solos won immediate recognition. The complete program was as follows: (a) Wilhelm de Fesch (1695-1758) Sonata (Arranged from original edition for Violoncello with figured bass by Alfred Moffat), (b) Pasqualino di Marzisi (early 18th Century)—Minuetto; (c) Joh. Seb. Bach (1685-1750)—Sarabande from Suite in C major, (d) Guiseppe Barone d'all Abaco (1712-1802)—La Zampogna (The Bagpipe), (e) G. F. Handel (1685-1759)—Adagio from Gamba Suite in C, (f) Salvatore Lanzetti (1710-1780)—Allegro Vivamente; Henry Holden Huss—Sonata for 'Cello and Piano, C major, op. 24 (with the composer at the piano; Tschaikowsky—Variations on a Rococo Theme, op. 33; (a) Boellmann—Romance, (b) Sinding—Ritornelle, (c) From the Land of the Sky-Blue Waters, (Cadman-Hambourg), (d) Glazounoff—Serenade Espagnole, (e) Popper—Papillon.

W. R. Gullett, representing the Ludwig & Co. pianos was among the distinguished piano trade people who were in the far West during the last few weeks. He was in San Francisco all last week and was a welcome caller at the various leading piano houses by which he is held in the highest esteem. Mr. Gullett, too, has no reason to complain of the manner in which the Pacific Coast dealers dispose of his excellent instruments.

Abraham Miller, the well known and very busy tenor of Los Angeles has again been very much in demand of late. On Friday March 10th, he sang in Riverside in a concert during the afternoon and during the evening he appeared in the tenor role of Mendelssohn's oratorio of Saint Paul in the same town. On Good Friday Mr. Miller will sing the tenor part in Dubois' "Seven Last Words of Christ."

The regular weekly player recital took place at Sherman, Clay & Co. Hall on Saturday afternoon March 11th, with Miss Delia Griswold as contralto soloist and Frank L. Grannis at the player piano. The program was as follows: Norma (Overture) (Bellini), Estey Pipe Organ; (a) The Silver Ring (Chaminade), (b) The Merry Dance Is O'er (von Flietitz), Miss Delia Griswold, with Cecilian Player Piano accompaniment; A few minutes with the Victrola:—Gems from "The Serenade" (Smith-Herbert), Victor Light Opera Company, Introduction and Rondo Capriccioso (Saint-Saens), Mischa Elman, Cavalleria Rusticana—Siciliana (Mascagni), Enrico Caruso; Waltz, op. 34, No. 1 (Moszkowski), Cecilian Player Piano; (a) Teach Me the Charm (Johnson), (b) Gavotte (Mignon) (Thomas), (c) Irish Love Song (Lang), Miss Delia Griswold, with Cecilian Player Piano accompaniment; Echo de Vienne (Emil Sauer), reproduced by the Welte-Player, as played by Emil Sauer.

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FRIEDLAENDER LECTURE.

Among the recent visitors to this city and vicinity was Professor Max Friedlaender, who is widely known as an authority on music, and who has been sent by the German government to Harvard as exchange professor. He gave a series of lectures in Berkeley and one in this city on German Folk Songs and classical music which proved to be exceedingly interesting. It is to be regretted that Professor Friedlaender's management did not have sufficient foresight to inform the critics and public in a more prominent manner of the distinguished savant's presence in this city, for he should have received more attention. This paper did not know of his presence in this city until after his lecture here.

FRANK LA FORGE AND ALICE SOVEREIGN

Frank LaForge, who will play Marcella Sembrich's accompaniments tomorrow, gave a concert last summer in the little wall-encircled town of Rothenburg, which is probably the most perfectly preserved example of a mediaeval city extant. He was assisted by Alice Sovereign, a contralto with a deep, mellow voice. Miss Sovereign had sung in Rothenburg once before. That was why she was asked to give once more "Way Down Upon the Swanne River" the song which at her former appearance made the deepest impression on the quiet, old-fashioned citizens of the quaint old town. The American contralto won many tributes of applause during the course of the evening, but the tribute of tears was reserved for Stephen Foster's touching melody, written with the sincerity of genius. And these were tears, not from Americans, but from Germans—Germans as you could find in the Kaiser's domain—descendants of the men and women who lived, laughed and loved in the days of Hans Sachs, and the other master-singers of Nuremberg.—Max Smith in New York Press, May 12, 1910.

Miss Alice Sovereign is another young American singer who has been "making good" in Europe. She lately returned to her headquarters in Berlin after brilliant success at a Charity concert organized by Princess Wrede jointly in aid of the Vienna Press and the poor of Gmunden. A highly aristocratic audience attended the concert, including the Duchess of Cumberland, her daughters, Princess Olga and the Grand Duchess Alexandra of Mecklenburg-Schwerin, sister-in-law of the Crown Princess of Germany. Several ladies-in-waiting of the Court were also present. Miss Sovereign's contributions were received with unusual warmth and appreciation. Her beautiful contralto was heard in three groups which were applauded to the echo.—New York World, October 9, 1910.

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